

Craft:

transforming traditional crafts



Make
your own
hypertufa
planter
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JAPAN STYLE

"SUPER CUTE!"

32 PROJECTS THAT ROCK!

Blushing finger puppets,
knitted kimonos, & more

CROCHET
PULL-TAB
FLOWERS

SEW A TOKYO
PUNK T-SHIRT

TRANSFORM
SODA BOTTLES
INTO POP ART

STITCH THESE
TINY KITTIES
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Make:

technology on your time

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—San Francisco Chronicle



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transforming traditional crafts™

Volume 03

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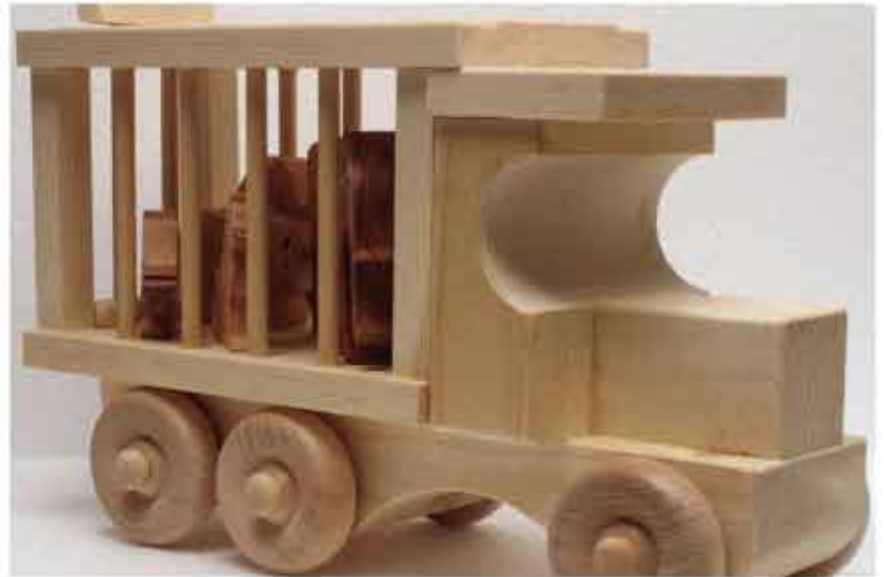
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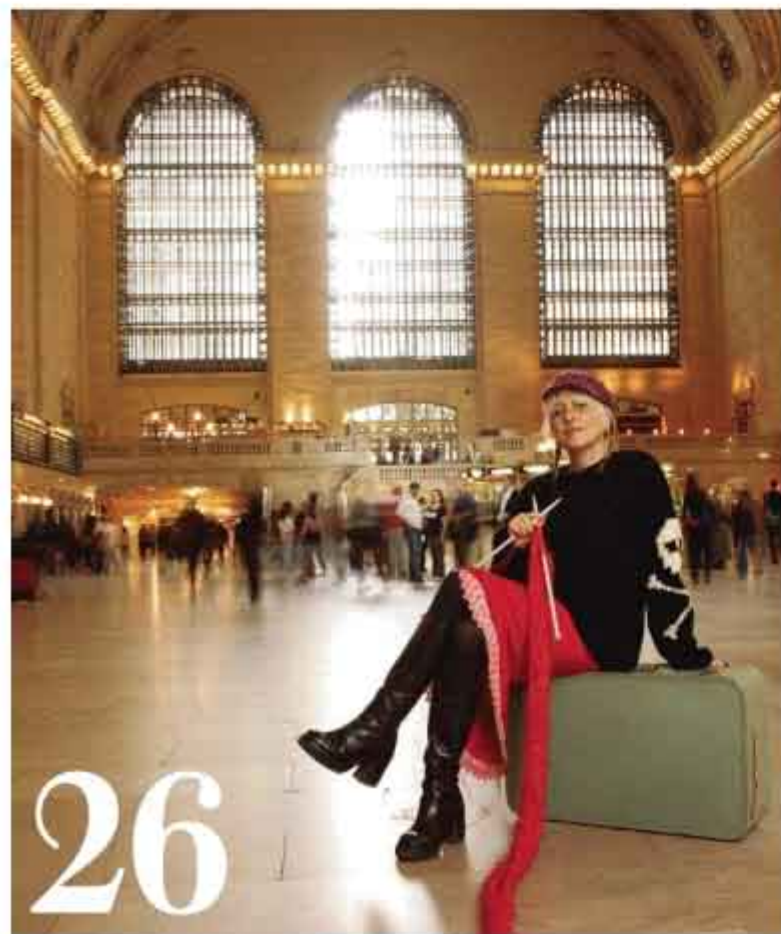
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ON THE COVER

Our cute cover kitties are part of Aranzi Aronzo, a line of Japanese characters found on everything from dishes to purses, socks, and slippers. Learn how to make them on page 54, a project excerpted from *The Cute Book*.

Photographed for CRAFT by Garry McLeod; styled by Ameliana Kamstra and Sam Murphy; kitties stitched by Lindsey North.





Carla Sinclair
Welcome

» Carla Sinclair is editor-in-chief of CRAFT magazine.
carla@craftzine.com

From Mud Balls to Mizuhiki

CRAFT celebrates the trends and traditions of Japanese crafts.

The first time I saw a photograph of dorodango, I thought the smooth, glossy spheres were made of some type of metal or stone. The spheres looked heavy, like fist-sized cannon balls that varied in color — from black to mustard-yellow, tomato-red, and marble-white — and were so shiny I was sure you could see your reflection if you looked closely. They were gracefully stacked on top of each other, like an arrangement of modern art: beautiful, abstract, and mysterious. Then I read the accompanying article and learned that these elegant sculptures weren't made from an exotic fine material at all; in fact, they were nothing more than balls of dirt.

An ancient pastime whose roots are unknown, making hikaru dorodango ("shiny mudballs") was a Zen-like activity that had almost been forgotten. Then, about five years ago, a Kyoto research professor reintroduced dorodango to a Japanese elementary school, sparking a fad that quickly swept across the country. Many schoolchildren in Japan are now obsessed with carefully shaping mud into balls, and then spending hours, even days, polishing them with their hands until the surface becomes as shiny as a billiard ball. The varying colors depend on the type of soil used. (There's a nice gallery of mud spheres at dorodango.com.)

We wanted to feature dorodango in CRAFT. But only half-believing these mudballs could look as amazing as they did in the photos we found, we asked O'Reilly Media's Jason Arnold if he would try making dorodango with his 9-year-old daughter. After a few botched attempts, they produced gorgeous dorodango that looked like glazed pottery, fresh from the kiln. Arnold shares the ancient recipe with us in our Play column (page 140).

Dorodango, which straddles both ancient and trendy crafting in Japan, is emblematic of a country where traditions and trends seem to coexist seamlessly. Kimonos, origami, and traditional gift-wrapping

are thriving with a pulse as strong as that of Blythe dolls, retro monsters, Harajuku fashion, and the pop world of "Super Cute." And it's both the ancient as well as the modern crafts of Japan that have seeped into Western culture. Search "Japan" on etsy.com and you'll find more than 2,300 handmade items, ranging from necklaces made of vintage Japanese glass to a *Speed Racer* shrug, a tote bag of Japanese fabrics, a "Harajuku-style cellphone charm" that lights up, and a modern pendant made from 17th-century-inspired yuzen paper.

Kimonos and origami thrive alongside Blythe dolls, retro monsters, Harajuku fashion, and the world of "Super Cute."

It's in this spirit of interlacing the old and the new that we bring you our Japan-themed issue. *Project Runway*'s Diana Eng gives us "street style" with her punk Harajuku T-shirt project (page 82), and then goes traditional with a decorative mizuhiki knot (page 21). Syuzi Pakhchyan of SparkLab shows us how to make kimono-wearing finger puppets that light up with emotion, LED style (page 60). Aranzi Aronzo of *The Cute Book* shows us how to stitch irresistible kitties (page 53).

Along with our Japan-influenced crafts, you'll get the usual bundle of inspiring how-tos and articles, such as using metal clay, crocheting pull-tabs, making one-week wine, reverse engineering a pair of pants, and dissecting a sewing machine. So welcome, or *irashaimasu!* ✕

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Contributing Artists:

Meiko Arquillos, Nick Dragotta, Shoichi Ishizawa, Timmy Kucynda, Kate Lacey, Tim Lillis, Garry McLeod, Amelia Milazzo, Todd Nakashima, Beth Perkins, David Rochkind, Kate T. Williamson

Contributing Writers:

Mouna Andraos, Jason Arnold, Susan Beal, Kent Bell, Gwen Bernecker, Alistair Bland, Joost Bonsen, Gareth Branwyn, Susie Bright, Annie Buckley, Dave Coustan, Anna Dilemna, Casey Dougherty, Nancy Dougherty, Nick Dragotta, Diana Eng, Escama, Dylan Field, Mark Frauenfelder, Marcia Friedman, Saul Griffith, Sherri Haab, Christine Haynes, Garth Johnson, Dev Khan, Matt Maranian, Claire McNeil, Hope Meng, Brookelynn Morris, Ulla-Maaria Mutanen, Cindy Ng, Ty Nowotny, Syuzi Pakhchyan, Jean Railla, Jenny Ryan, Peter Sheridan, Vicki Square, Joe Szeucs, Ginny Thompson, Tiffany Threadgould, Wendy Tremayne, Megan Mansell Williams, Kate T. Williamson

Interns: Matthew Dalton (enr.), Adrienne Foreman (web), Jake McKenzie (enr.), Lindsey North (crafts)

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Contributors



Susan Beal (*Cross-Country Crafter* and *Balms and Bubbles*) is a West Coast crafter who loves sewing, making jewelry, Gocco printing, and writing about it all. She writes a daily craft blog at westcoastcrafty.com and sells her handmade work at susanstars.com. She's also part of the PDX Super Crafty collective and a co-author of *Super Crafty*. Susan and her husband, Andrew, live in Portland and Los Angeles, and her favorite things in life are Stumptown coffee, sparkly jewelry, and vintage fabric.

Kate T. Williamson (*Japanese Crafts*) wrote and illustrated *A Year in Japan* to the constant beat of the professional bongo player downstairs. Among her many talents, she is a karaoke aficionado, having recently acquired her very own tambourine. Though Kate lives in New York City with her favorite tool, the Staedtler pigment liner, she is currently working on a graphic novel about living in Pennsylvania. katetwilliamson.com



Brookelynn Morris (*Buttonology*) is a creative force living in Graton, Calif. This year she and her husband, Nat, will vacation in Iceland. It will be lovely. Things she has dropped in the bathtub include: her watch, a gin and tonic, and a portable phone. You'd think she might learn, but no. Brookelynn loves flowers of all kinds, and if you invite her to a party, she will bring you a corsage. brookelynn23.com

Jenny Ryan (*Queen of the Misfit Toys*) is a kitsch-and-cupcake-obsessed artist and crafter living in the Silver Lake area of Los Angeles with her cartoonist husband, Johnny, and their two insane cats, Kang and Kodos. She blogs her various creations at sewdarncute.com and also moonlights as the organizer behind Felt Club (feltclub.com), L.A.'s popular indie craft fair. She is currently working on a series of retro-hairdo-inspired paintings, and enjoys spending late nights working on embroidery projects while watching reruns of *Buffy the Vampire Slayer*.



Timmy Kucynda (*Project icon illustrations*) is a lovely boy who has a fondness for skateboarding, congas, painting, pool playing, and getting into mischief with his two partners in crime: a leprechaun wife named Claire and a toy fox terrier named Munky. Timmy is a freelance illustrator working and living in San Francisco. He likes to keep his work close to his heart.

Diana Eng (*Japanese Punk Shirt*, *Mizuhiki Knot*, and *Origanimals*) is a techie fashion designer and New York City resident whose apartment and cubicle are the same size. Before heading to swanky parties in the West Village, she buys oversized clothes at H&M and re-engineers them to make cool little outfits. She's been known to subject her models to wearing bathing suits made of balloons and staples and strapping vacuum cleaners to their backs. She's currently creating a chef jacket with thermochromatic ink (patterns appear as the temperature rises) for a fashion food charity event. dianaeng.com



British expatriate **Peter Sheridan** (*Master of the Pinhole*) has worked for the past 21 years in Los Angeles as a foreign correspondent, covering the West Coast for newspapers and magazines in the U.K. "I'm settling in, and starting to find my way around," he says. With his photographer wife, Susan, he has crafted two daughters, but claims his greatest crafting achievement is in making a monumental mess of his office. In his spare time, he wishes he had more spare time.



Coming out of the Half-Finished Craft Closet

When it comes to the culinary arts, I'm obsessed. Every step of cooking dinner thrills me — from the recipe collections and cooking shows, to the visiting of purveyors like the farmer's market, Pino's Prime Meats, and Murray's Cheeses, to the chopping, mixing, stirring, tasting, cooking, and consuming. The thing that most appeals to me about cooking is that the reward is almost instantaneous. I hate to wait.

My friend Tobi, on the other hand, is the epitome of patience and detail. He can wait. He likes the struggle and the challenge of, say, knitting a full lace shawl for his grandmother. Do you know how mind-numbingly hard it is to knit lace? How intricate? How seemingly insane this is? And he knit this lace shawl in the midst of producing fashion shows during New York City's Fashion Week. He literally worked 16-hour days, and then came home, said "hi" to his boyfriend, and pulled out his knitting. Clearly, he doesn't take on these huge, complicated projects because he has a bunch of time on his hands. Tobi simply likes his crafts hard and complicated.

I was thinking about this the other day when I was reorganizing my closets. Once again I was sorting through my huge pile of half-finished craft projects — the bright cranberry fat yarn that I actually made into a simple scarf, rather than the two matching hats I had planned for my sons. There was the half-done photomontage project for our hallway, all of the materials to make magic wands with the boys, and the gorgeous silk fabric in just the right robin's-egg blue that I plan on using as closet doors to bring a splash of color to our bedroom. When it comes to crafting, I often have more desire than discipline.

I like my crafts fast and easy. If it can't be done in a mindless fashion while watching *Mystery!* on

PBS, then I have to call Tobi and have him finish it for me. It's not that I lack the time. I can braise short ribs, play three rounds of hide and seek, start four loads of laundry, and check my email by the time most of my friends wake up on Saturday morning. If I wanted to make time for really cool, complex crafts, then I could.

I used to feel like a bit of a fraud, running a modern crafting site and writing a book on the

I like my crafts fast and easy. When we craft, even half-assed, we make something from nothing; we create rather than just consume.

new domesticity, when I'm such a lazy crafter. My motto hasn't changed much since I was a twenty-something stoner — if it feels good and doesn't hurt others, go for it. Whether it's the brilliant dinner you make for friends, the socks you knit for your boyfriend, or just the way you organize your life so that you have more time to build a geodesic dome in the desert, I think the point of all this crafting is to be in touch with something meaningful and authentic. When we craft, even half-assed, we make something from nothing; we create rather than just consume. It's a sort of alchemy that is suspiciously absent from our postindustrial, globalized economy. So stop fretting and start crafting. ✕

I have been enjoying CRAFT and in particular the fact that it has included crochet projects, since that's the craft I'm passionate about. That is, until I saw the sentences in Volume 02 (*"The Counterfeit Crochet Project,"* page 54) denigrating the quality of crochet in comparison to knitting and describing it as a "primitive medium." It's terribly disappointing coming from your rebellious and inventive publication to put a hackneyed myth such as this in print. You should know better.

Far from primitive, crochet first flourished in the Victorian era as the most refined needlecraft, with fantastical Irish crochet wedding dresses setting the standard, went on to become a vehicle for the most delicate heirloom lace home items, and only last season was featured in stunning clothing in the collections of Oscar de la Renta and Prada.

Of course, a high level of expertise is needed to create crochet at this level, requiring years of study and dedication. Today, the average American needleworker lacks the patience for that, so there are plenty of clunky crochet items out there. But let's be clear, this reflects the quality of the crafter, not the craft!

—Dora Ohrenstein
Founder, crochetinsider.com

I just wanted to say that I love CRAFT magazine. I discovered it yesterday and I can't put it down. I love that it's packed with so many goodies and that it's small enough to carry in my handbag. Also, the website is a great resource for ideas and inspiration. Today I featured CRAFT on my blog. I felt my visitors would really appreciate the work you guys do. Thanks for such a beautiful magazine. I wish you all great success and I can't wait for the next issue.

—Andrea Pippins
flygirls.typepad.com

"CRAFT fills a gap that has long been ignored, in much the same way MAKE did for DIY."

I just wanted to say thank you to the folks at CRAFT. After some 'toing' and 'froing' with CRAFT staff ending with the disappointing news that I would not be able to acquire a copy of CRAFT off the rack in Ontario, I put it out of mind. No sooner had the thoughts of holding a copy of CRAFT in my hands gathered dust, when lo and behold an unbeckoned copy arrived at my work. Thank you for your generosity and for a great mag! Hoping to see it in Canada some day.

—Carrie Ellis

We're happy to announce that we are expanding distribution in Canada, with more than 1,300 copies being sent to Ontario, available at Chapters/Indigo stores and other locations.

I'm a MAKE subscriber and I look forward to each and every issue. I was thrilled when CRAFT magazine was announced and I subscribed right away. Well, I just received my first issue and have spent the first of many hours looking through it.

Fantastic! I can't say enough about how pleased I am with this magazine. I am both a maker and a crafter and have long been disappointed by the craft magazine offerings at the local bookstores. I have no doubt CRAFT will be a huge success. It fills a gap that has long been ignored, in much the same way MAKE did for DIY.

—Joel Sutton

If you aren't familiar with our sister publication, MAKE, check us out online at makezine.com/blog, or subscribe at makezine.com/subscribe.



Wendy Tremayne
Re: Fitted

» Wendy Tremayne lives in Truth or Consequences, N.M., where she is renovating an RV park into a 100% reuse off-grid B&B called Green Acre. One of her projects, Swap-O-Rama-Rama, is a community clothing swap and series of DIY workshops designed to offer people an alternative to consumerism. Check out gaiatreehouse.com and swaporamarama.org.

Natural Boundaries

For more than 50 years, Paula Green has been gathering materials and creating artwork. She forages natural and discarded objects that, through her, find a new and harmonious form as sculpture, furniture, shrines, baskets, and walls for outdoor spaces.

She collects things for their innate beauty or curious nature: minerals, fossils, native artifacts, sticks, rusted objects. Looking beyond the gross material form of things, Green sees "echoes of past lives and uses," which she preserves with great respect.

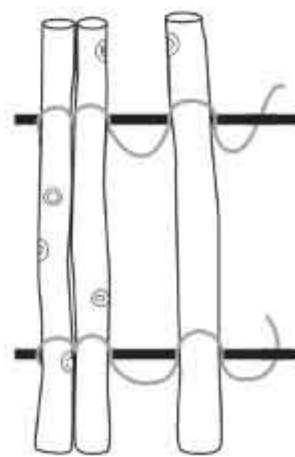
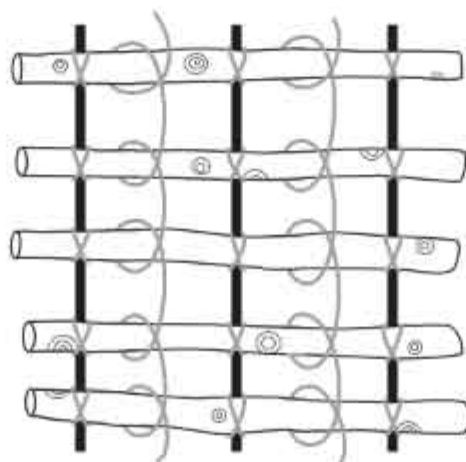
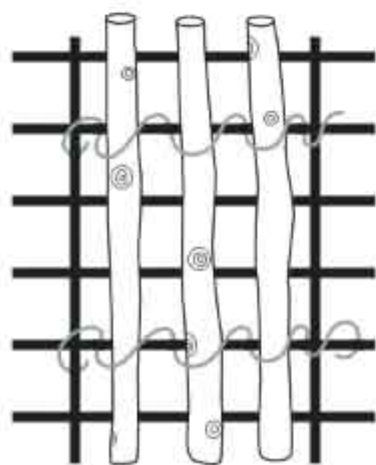
What began as creative necessity evolved into resistance to the cultural shifts she observed during the course of her life. During Green's childhood she discovered that the life she knew, one of seamless creativity and utility, was temporary.

Her experience had been shaped by post-World War I frugality, deeply impressed on her parents and society at the time. As national awareness shifted from war, the veil of her naiveté lifted to expose a system that was already embedded in American culture, one of economic development fueled by production. Green recalls that the expectation of this time was "the consumption of endlessly disposable products." She chose to resist this process, and continued to forage and create in spite of the fact that her sparing ways were no longer necessary.

Green's art reveals a great respect for objects and their origins. She has an intuitive sense of "the sweet spot," a place of reciprocity in which objects remain themselves while still being the subject of transformation. Her intention to preserve the inherent qualities of natural materials comes from her sensitivity to the human compulsion to transform things. Through her own cycles of reuse, she became aware of the economic compulsion to assign value to every rock, and she wonders whether this valuation is "adequate compensation for their appropriation."

Green's current work is reminiscent of her utilitarian roots. Through art she expresses her need for self-sufficiency and independence in a society that she finds restrictive rather than empowering. She views her work as a breakaway from the cycle of economic might and consumption. Green creates with a childlike wonder of the natural world, a wonder that has persevered through the maturation of an artist with a broad range of experience and diverse knowledge of tools and materials, a wonder that is the voice expressing her feelings about the world she inhabits.

Now retired and living in the quirky, desert art community in Truth or Consequences, N.M., Green creates for her own enjoyment, free from the work-for-hire construct she believes distances her from the original inspiration to create. ✕



Photography by Wendy Tremayne; illustrations by Katie Wilson

ROOM DIVIDERS, WINDOW COVERINGS, AND OUTDOOR PRIVACY WALLS

Here's an easy way to use found natural materials to gussy up anything from a smallish picture frame to an entire fence around your space.

MATERIALS

- » **STICKS OR TREE BRANCHES**
- » **TIE WIRE** METAL IS CONDUCTIVE TO A NATURAL RUSTED LOOK.
- » **WOOD PICTURE FRAME OR ROOM DIVIDER** FOR INDOOR PROJECTS, OR AN EXISTING FENCE (CHAIN LINK OR WOOD) FOR OUTDOOR PROJECTS
- » **FENCE STAPLES OR NAILS**
- » **HAMMER**
- » **GARDEN CLIPPER OR CHOP SAW,** DEPENDING ON YOUR CHOSEN MATERIAL

1. Locate a source of natural material. Use sticks or branches that are abundant in your area. City dwellers may check the pruning schedule at local parks.

2. Cut sticks. Cut to the size of your support structure. Use a garden clipper for small projects or a chop saw for large pieces.

TIP: Sticks shrink more if cut when still green.

3. Place sticks. Arrange sticks inside your frame or up against your fence.

4. Lash sticks. With an existing chain-link fence, lash sticks to the fence chain in an under-and-over fashion. With a box frame, you need to secure lines of tie wire horizontally from end to end. Then you'll lash your sticks to these.

Lock sticks in at even intervals. Attach small stick groupings to the support after every few sticks with fence staples or nails, or lock large sticks individually.

Opposite page: Three different methods of assembly.
At right: Two completed gates, and three possible support styles.



HANDMADE





Rubber Love

The fantastical dress-sculptures of Brazilian artist **Adriana Bertini** have turned heads across four continents since she began making them in 1997. Her raw material, condoms destined for incineration or landfills until she repurposes them for art, is certainly unusual — but the success of her project is founded more on her incredible skill. Fusing experiences in fashion and activism, Bertini has single-handedly crafted a new and powerful way to talk about AIDS prevention, and invented some pretty ingenious ways of working with latex in the process.

Without a precedent for how to sew the tricky material, Bertini experimented to come up with some 40 unique ways of cutting and shaping it, including melting, collage, sewing, embroidery, tapestry, and crochet. Not one to rely on convention, Bertini also devised a process using organic dyes to achieve the vivid candy-colored hues of her garments. Handmade from start to finish, it takes at least 1,000 condoms for each ensemble, and one wedding dress took 80,000.

Bertini's interest in art and social projects began

at a young age, inspired in part by parents she says gave her “a liberal and politicized education.” Motivated by the urgency of the cause, she began volunteering to help with AIDS prevention in 1994. The continued growth of her project, which has expanded over the years to include increasing varieties of sculptural clothing, installations, performances, and educational workshops, is fueled as much by Bertini's explosive creativity as by her desire to help change the course of the global pandemic.

The clothing is designed for exhibition rather than wear, but Bertini hopes the spectacular quality of her international exhibits will generate new and positive associations for condoms, leading to more frequent use. That women and girls are among the fastest growing population of new HIV/AIDS infections worldwide adds a sense of urgency to Bertini's seemingly playful enterprise. “Condoms must be so basic like a pair of jeans, and so necessary like a great love,” she says.

—Annie Buckley

»» **Adriana Bertini:** www.adrianabertini.com.br



Suzi Rocks

Painting on canvas is so yesterday. Artist **Suzi Chua** of Malaysia prefers a less obvious medium: rocks. She achieves sheer precision on the surfaces of stones — animal faces that look as if they might bite back, bread rolls that appear just-baked.

"One of the things I love about rock painting is that each rock is unique," says Chua, who is so enthusiastic about sharing her techniques that she's launching an e-book on her website that includes tutorials on how to paint rock rolls. "The rock that I hold in my hand is the only one like it in the universe."

Chua learned to draw and paint as a child. She won art competitions in school, although you won't find degrees or diplomas in the subject hanging on her walls. Until recently, she made pastel paintings, and only gave her masterpieces to friends and relatives. Then, her husband bought some stones for the garden. They were white and bland, and Chua simply couldn't leave them as-is. She took out her brushes and acrylic paints, and before long the rocks resembled flowers, frogs, and snakes. Chua

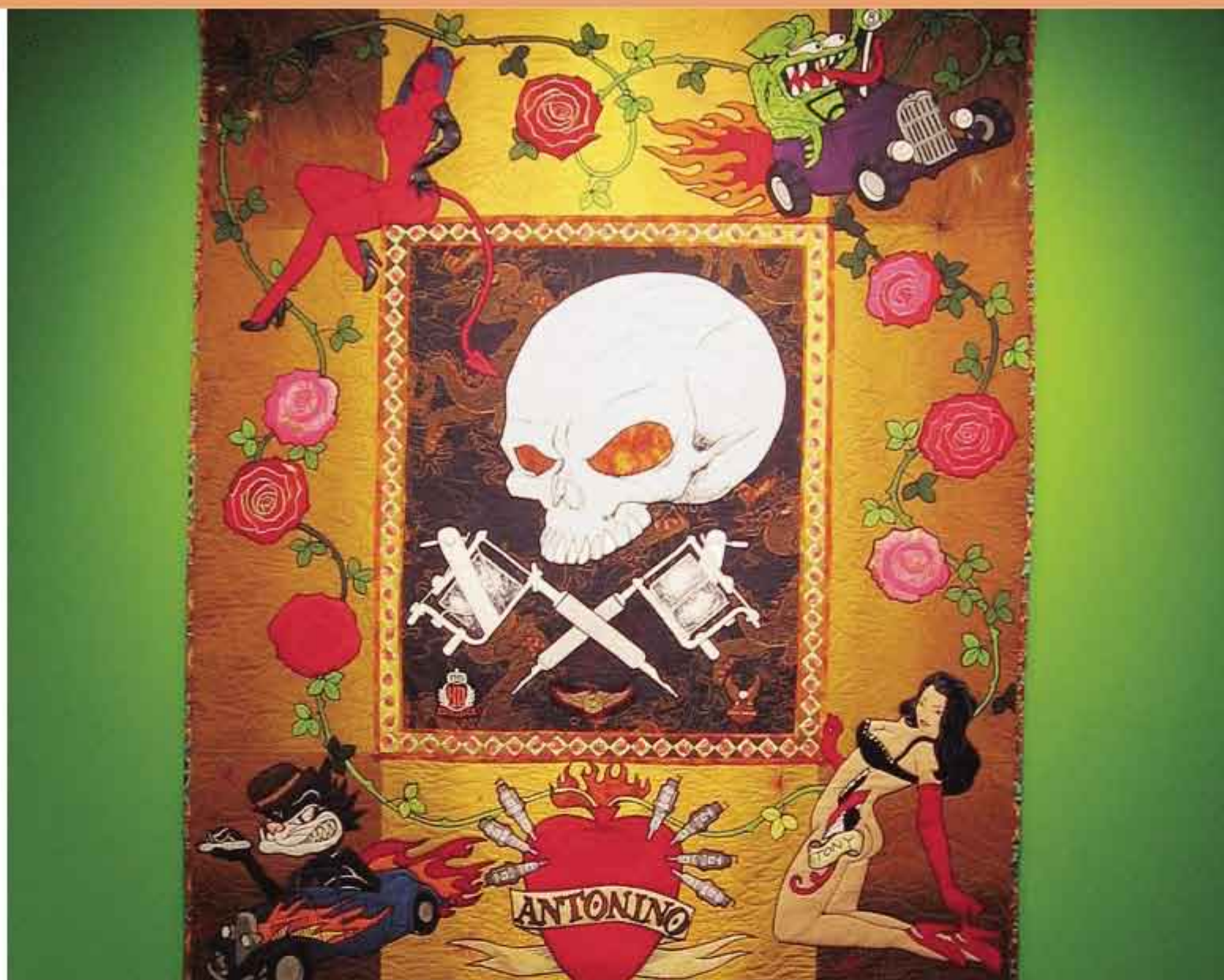
now sells pet portraits, quite literally setting Fido in stone for as little as \$25.

Her mouthwateringly convincing food paintings, including rock hot dogs (in the bun, with ketchup), give all the look of good grub with none of the calories. Her rolls, for example, bear an uncanny resemblance to the real thing. Chua turns simple stones into golden brown bread by layering earthy colors and dappling highlights in just the right spots.

She says the secret is to start with nice, rounded rocks that are uniformly gray, and to coat the entire surface in bright white. In the ensuing steps she's sure to leave "cracks" exposed to mimic the slits atop fresh loaves. Some color here, a highlight there, and the rolls are ready without ever preheating the oven. Now if only someone can come up with paint that smells like fresh-baked bread.

—Megan Mansell Williams

» Suzi Chua Stone Paintings: suzichua.com



Stitching Memory

The quilts of **Wende Stitt** stitch together personal connections, the living and the dead, the earthly and the ethereal. They also demonstrate this Bay Area artist's talent and deep pride in her craftsmanship.

Stitt made the quilt pictured above for a friend, Tony Herrera, a 30-year-old tattoo artist dying of cancer. Finishing the quilt was a race against the disease; she beat it by a week, incorporating images from Herrera's best friends and tattoos he had inked. A strawberry border signifies his home in Watsonville, Calif., and memories of his mother's *agua de fresa*.

"After working on it for about two weeks I became ill and did not work on it for about six weeks," she recalls. "One day a sense of urgency came over me. I then worked on it 12 hours a day for one week, and gave it to Tony on a Friday. He loved it. He passed the following Friday."

This cosmic synergy happens often when Stitt, 53, is quilting. "My favorite way to work — what I call 'relaxing quilts' (family quilts) — is to simply start with a center medallion and work out to the edges," she explains. "I'll have no plan and just take it one move at

a time. I like to 'listen' to what the quilt tells me to do."

Stitt, a quilter for 30 years, began her "relaxing" quilting in 2004, when her daughter was ill with a serious infection. "I made her a small wall quilt in honor of her bravery," she explains. "She recovered beautifully."

Stitt's imagery reflects significant events and interests in the recipient's life, but with a twist. Last year she created a 17-foot-long, three-quilt masterpiece for the Oakland Museum. The *Día de los Muertos* scene represents loved ones who have died in her lifetime. "It is a reflection of the sweetness I remember most about them, and the twist is that they in turn are voicing what they remember about me ... in essence they are eulogizing me."

Stitt blends the traditions of Amish quilting with her own spin. She uses contemporary fabric, but also vintage feed sacks and flea market finds. "I resist the temptation to purchase new fabrics, instead opting for the effort and creativity to make what I already have work," she says. "I can find inspiration in a single piece of cloth and build an entire quilt around it."

—Shawn Connally



No Strings Attached

Plastic bags have a way of piling up. One with the morning paper, another for the deli sandwich at lunch — a person can accumulate a dozen per day just going about her normal life.

Twenty-three-year-old Tiburon, Calif., crafter **Alexis Berger** found a clever way around the waste. From the humble cargo carriers, she weaves funky, fashion-forward purses that yelp with bright color and scream with feather-like fringe.

Berger learned to crochet as a child, but she didn't think to turn grocery store satchels into high-style handbags until a class at the Rhode Island School of Design (she graduated in 2005) called for nonstandard materials. Today her creations, including plastic-bag earrings and house slippers, are a hit at craft fairs throughout the San Francisco Bay Area.

To make a purse, Berger lays a plastic bag flat, with both handles to the right. She rolls the bag up "like sushi," slicing it to create loops, then intertwines these to form a chain, or a continuous "yarn" that she crochets using standard hooks. It takes about 50 grocery bags to produce a plastic purse.

Berger mines supermarket recycling bins and friends' garbage cans in her search for multicolored treasures. She particularly likes the bright pink bags from Asian markets, and Whole Foods bags with their striking beige and green combination.

"I'm a functional hoarder," Berger says. "But you also have to use the things you hoard, otherwise you're just a collector, not a crafter."

Aside from the artistic (and obvious eco) payoffs of Berger's carryalls, the functional fabric she stitches has inherent benefits. Her handbags are incredibly light. Plus, you can smother your purse in peanut butter and wipe it right off.

"If you're going to make a basket out of rattan that's sold to make baskets, it doesn't push you toward a new way of thinking about basket-making," Berger says. "Unconventional materials present unusual challenges ... and opportunities."

—Megan Mansell Williams

» Plastic-bag Craft: picasaweb.google.com/alexis.berger



Painted Garden

Where does your green thumb go in the winter? If you're **Diane Salavracos**, it goes straight to the nozzle of a spray paint can. Salavracos, 44, holds a buttoned-down job with the European Union in Brussels, managing EU-Japan industrial relations. For years she found creative escape writing novels and movie scenarios, but eventually painting replaced writing.

Then one day her painting got loose in the garden. "The absurd idea occurred to me to create a garden which would be flowering all the year," Salavracos says. "A garden of all colors, even in winter!" Inspired by a box of spray paints abandoned by a former tenant, she set to work in a corner of the garden at her Waterloo home. Nine months later, her masterpiece had bloomed to "200 square meters of *Alice in Wonderland* garden."

Unimpressed with paint colors available at craft and home improvement stores, Salavracos shopped alongside urban taggers at the local graffiti art store (yes, they have those in Belgium), ultimately dropping €750 on spray paints and cement.

Other materials come from nature: dried flowers, storm-broken branches, Halloween pumpkins, pine cones. With these, she arranges her "magic, fairy-like" garden of impossibly vibrant colors, harmonized according to her own taste and symbolism. Red is for passion and violence; purple for spirit; orange, her favorite, for joy, fire, and appetite.

It's delicate work, but Salavracos finds it extremely satisfying. She cites the examples of her parents, both of them doctors: her mother loved to garden, and her father quit medicine to become a full-time painter.

"Passion and patience are both most necessary," she muses, "yet sometimes form a strange couple."

—Keith Hammond

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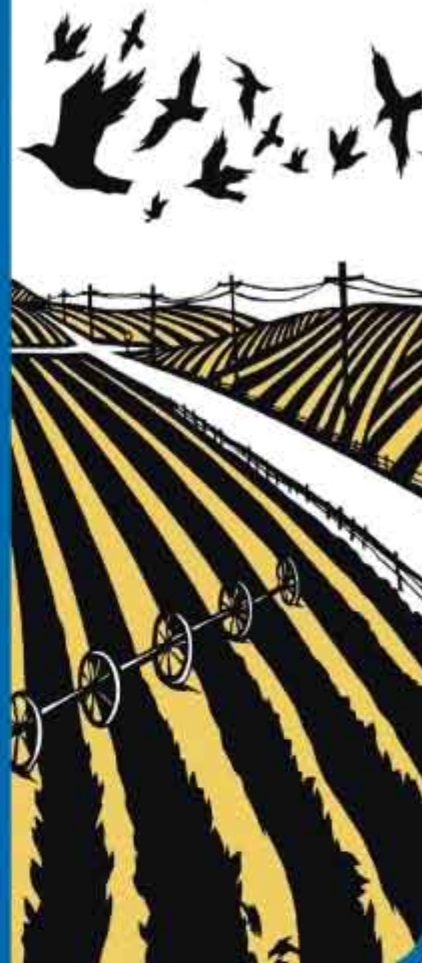


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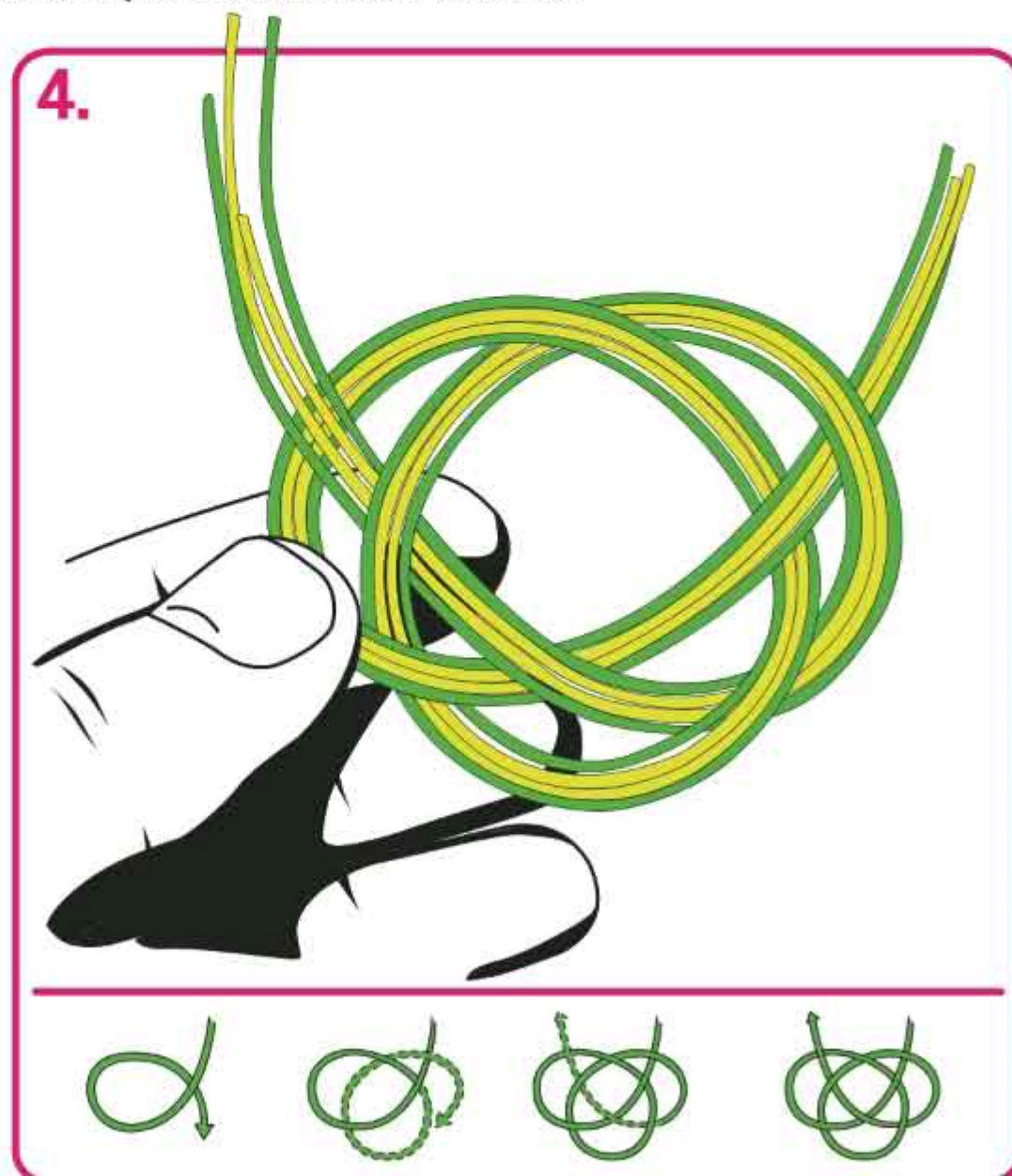
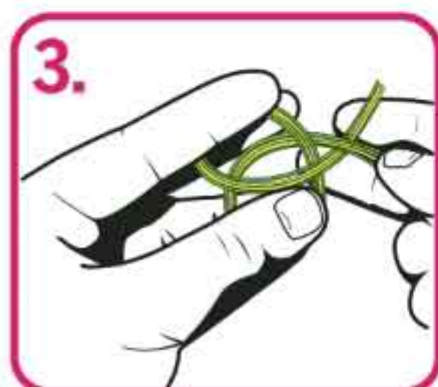
Mizuhiki plays an important role in Japanese culture as a symbol of affection, warmth, and togetherness. Made from *washi*, or Japanese paper, mizuhiki is a colorful twine that is tied in knots to decorate gifts. Many knots have a meaning and are used for specific events (wedding ceremony, funeral service, birth, visiting someone at the hospital, etc.). Mizuhiki knots are closely associated with the Japanese word *musubu* (meaning “connection” or “tying”) because tying a mizuhiki knot connects people and ties them together.

History of Mizuhiki: In 607 AD, a Japanese delegate returned from China with a gift for the Japanese emperor. The gift was decorated with a red and white twine knot symbolizing “safe journey” for the delegate. The Japanese began recreating the knot from washi, starting a tradition of presenting a gift box with a twine or mizuhiki knot.

You will need: Scissors, mizuhiki cord, glue (to attach to gift box)

Tie a classic mizuhiki knot.

For this basic foundation knot, called *awaji-musubi*, use as many strands of Mizuhiki as you would like. The more strands you use, the more difficult it is to tie the knot. You may want to start with one or two strands.



Fun Mizuhiki Fact: Mizuhiki is strong and waterproof. It was used during the Edo period (1603–1867) to create parasols and umbrellas.

📺 Mizuhiki Gallery: 026.co.jp/mizuhiki/sitef/englishindex.html

Diana Eng, the “fashion nerd” from *Project Runway*, is a fashion designer who designs with technology. dianaeng.com

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artsy.etsy.com

2



3

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thewurstgallery.com/shop.html

6. Tiny Knits

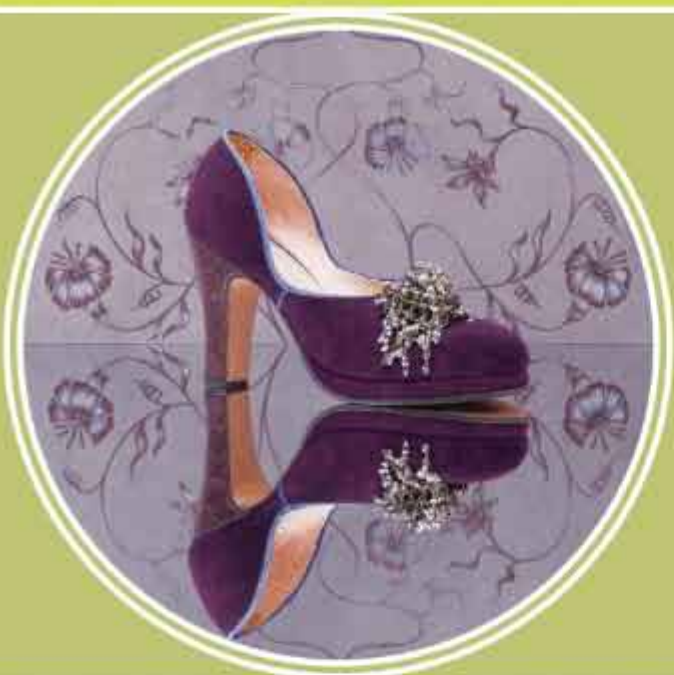
» These miniature knits are astonishingly elaborate and adorably hip: mittens the size of a thumb-nail, lacy fingerless gloves, even a Fair Isle sweater vest. Frankly, we're not sure how she does it, but it's pure magic.

flickr.com/photos/knitpurr

5



6



7

7. Cinderella's Slippers

» Caroline Groves makes stunning bespoke shoes (like this luscious ultra-violet pump with vintage crocodile heel covers), using handmade lasts, unique leathers, grosgrain edging, and vintage trimmings. Imagine anything, and she can make it.

carolinegroves.co.uk

8. Textiles Plus

» Historically Inaccurate Decorative Arts puts a modern twist on gorgeous old textiles, creating cushions anyone with a devilish sense of humor and an eye for history will love.

historicallyinaccurate.com

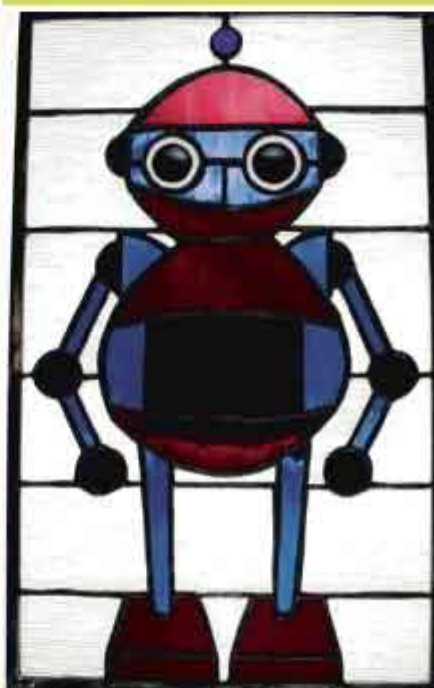
9. Saint Robot

» Um, hello, it's a robot, and you know we love robots! Particularly when they're made from stained glass and as cute as this one. Hang in a window or go full-on Church of Craft style and replace a clear pane with this hot bot.

unblinking-eye.com



9



10



10. Book Purse

» What a great way to save old and damaged favorites! Take a page from Jessica McIntyre's book and check out her novel purses. Lined in contrasting fabric and decked out with ribbons and other fun trimmings, these bags will hold everything you need (as well as a book).

paper-and-thread.com

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oomms.nl/usb

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» What's not to like about a motto that says "turning use-less into useful"? The messenger bag made from old tire inner tubes is particularly great, but the seatbelt buckle clasp re-envisioned as a bottle opener is fun, too.

alchemygoods.com

12



CROSS-COUNTRY CRAFTER

BY SUSAN BEAL

Traveling by train allows Debbie Stoller to immerse herself in her craft.

★ **T**raveling by train can be as mundane as a 45-minute commute or as grand as a cross-continental journey, but one thing each trek has in common is a gloriously empty stretch of time to sleep, read, catch up on work ... or make something new. Ten years ago as I crisscrossed Europe on an unlimited summer rail pass, I brought along my beads and pliers to make jewelry on the trip. What began as a way to pass the time became a perfect opportunity to try new designs and techniques. Other passengers watched, or introduced themselves to ask about what I was making. So, as a bonus, I met dozens of people, and even sold lots of my pieces — or traded them for meals in the dining car.

Debbie Stoller, writer and editor of *BUST* magazine, also found a long train trip to be creatively stimulating — to say the least. Never a fan of flying, she scheduled a 1999 book tour from New York to the West Coast and back via Amtrak. Halfway to her first stop, in Portland, Ore., she pulled out a half-finished magenta mohair sweater that had languished at the back of her closet for years; the process just clicked for the first time, she says.

"I found myself making perfect little stitches in time with the rhythm of the train. By the time I reached the West Coast, my first sweater was done. That trip changed my life!"

She bought more yarn and another sweater pattern for the next leg of her journey, and finished that one just as quickly. Then she started designing her own patterns and projects, which led to the first book of her *Stitch 'n Bitch* needlecraft series (now with more than 200,000 copies in print).

And each book in turn has led to another tour by train. The journeys from coast to coast are "such a respite from the craziness of media events and book signings," she explains, "and it's also a chance to hone my skills and become a better craftsperson."

On her first *Stitch 'n Bitch* tour in 2003, she made a pair of intricate lace socks from a new, challenging pattern. "I gained a much deeper understanding of how the stitches actually worked," she says. "It's difficult to connect like that when you're busy with everyday life, and if you like to craft, you're desperate for long blocks of free time to work anyway."

On the return journey to Chicago after teaching knitting at a spa in Austin, she designed a crocheted T-shirt that ended up in *Tease* (Perigee).

Stoller has also taught the craft en route, organizing a "Knitting on Amtrak" loop from the Bay Area to Sacramento for beginners and fellow enthusiasts alike. Her original knitting-on-the-go has branched out into new modes of transportation, too, including a four-day cruise from Los Angeles to Catalina Island and Ensenada, Mexico. "Stitch and Beach 2007" will offer knitting and crochet workshops, along with wine and cheese tastings and pajama parties. On vacation, "you can really luxuriate in devoting your time to your craft," she says.

Check knithappens.com for details on her crafty getaways, or just book your own trip, and be sure to bring something cool to work on along the way. ✕

Susan Beal is a Los Angeles writer and designer. She co-wrote *Super Crafty: Over 75 Amazing How-To Projects*. Her jewelry, kits, and much more can be found at susanstars.com and westcoastcrafty.com.



★ Awaiting a train at Grand Central Station, Debbie Stoller is the diva of crafting en route.

PRINT AND PATTERN

BY NATALIE ZEE DRIEU

Textile designer Lotta Jansdotter brings a Scandinavian touch to her modern designs.

★ **W**hen I was a kid, every summer I'd play out in the fields," says textile designer Lotta Jansdotter. Growing up in Sweden, Jansdotter never imagined that her homeland would become a central theme in her design work.

Now based in Brooklyn, N.Y., Jansdotter's design business (jansdotter.com), which began in 1996, offers clothing, ceramics, fabrics, bags, and stationery. As a self-taught designer, she learned crafts at age 10, through the Swedish school system, where classes on sewing and woodworking were required.

She arrived in the States at age 20 in the early 90s, and began taking a variety of art-related classes, such as ceramics and drawing, in order to explore what she wanted to do with her life. A course on silk-screening ultimately made everything fall into place. "Knowing that I can actually make something functional, and then I can make multiples ... wow!" exclaims Jansdotter.

Textile design has been a strong force in Scandinavian culture, with such known fabric designers as Marimekko and Josef Frank. Jansdotter found it natural to silk-screen her designs onto fabric. "We [Scandinavians] use fabric as part of our everyday lives, as a functional item that also became more decorative later on," describes Jansdotter. "And I just didn't see any of that in America, like hand-printed tea towels or fun, printed cushions."

Part of Jansdotter's style includes giving Swedish names to the patterns and motifs applied to her bags, ceramics, and table linens. Names like *tång* or *pricka* are sometimes made up with half a Swedish name or word. "I want people who see my work to

interpret what they think it is," she explains.

Jansdotter's designs have a clean, modern Scandinavian style, yet they also feel warm and personable, thanks to her distinct patterns and muted color palette. Her designs are hand-drawn with patterns that include abstract modern shapes as well as flowers, leaves, plants, and even cute chirping chicks.

For years Jansdotter's work has been extremely popular in Japan, with craft columns in Japanese magazines, two books on her lifestyle and travel, and specific products that cater to the Japanese market. Her best sellers in Japan? Bags and handkerchiefs. "They don't have paper napkins in most places in Japan," Jansdotter explains. "If you don't have a handkerchief, you're screwed."

Interestingly, her home décor goods that most Americans adore don't do so well in Japan. "I appeal to those in their mid-20s, and a lot of people that age can't afford to live on their own, or they live very small. The market I'm targeting is more interested in bags because that shows on the streets. It's all about showing your style off in Japan, so the way you do that is with your clothing and accessories."

This spring, Jansdotter is busy with her newest book, *Simple Sewing* (Chronicle Books). "It's filled with super-easy projects — there are no zippers and no buttons. It's a sewing book that people can succeed in." Filled with the flowers, plants, and colors of Sweden that have inspired Jansdotter's style, the book is sure to inspire the rest of us. ✕

Natalie Zee Drieu is associate editor of CRAFT and writes for the CRAFT blog at craftzine.com.



★ Lotta Jansdotter is busy at work silk-screening in her Brooklyn studio.

MASTER OF THE PINHOLE

BY PETER SHERIDAN

With just a box, a hole, and film, photographer Joe VanCleave turns familiar objects into dreamy works of art.

★ Joe VanCleave never met Giambattista della Porta, but he owes him a debt of gratitude. Della Porta was a Renaissance man in every sense: a pioneering cryptographer, astrologer, and mathematician, he studied alchemy, philosophy, and the occult. In 1558, the Italian polymath became the first to describe the workings of a camera obscura, becoming the godfather of modern photography.

Five centuries later, in an age when photography is measured in megapixels and the zoom power of lenses, VanCleave finds a satisfying authenticity in capturing an image with the most basic rudiments of the craft, using handmade equipment, much of which even della Porta might recognize.

It couldn't be simpler. A box. A tiny hole. Film or photographic paper. Put the hole at one end of the box, the film at the other, and there you have it: a pinhole camera.

VanCleave, of Albuquerque, N.M., is one of the growing band of photographers who relish crafting their art with just a box and a hole, flying in the face of digital imagery. His pictures have the distinctive dreamlike quality that pinhole photography can produce, with an almost infinite depth of field and an otherworldly sense of seeing recognizable objects as if for the first time.

But it is in crafting the cameras themselves that VanCleave, 49, has carved a niche. "Pinhole photography has a simplicity that is satisfying in so many ways, and it's immensely rewarding to

craft your own camera," says VanCleave.

"It can take a few minutes to craft a camera, or upwards of a week. For me, the satisfaction is in knowing that the image was truly handcrafted, from the camera itself to the photo produced."

VanCleave says he notices more and more people getting involved with pinhole photography. "It's a reaction to the manufactured electronic photography equipment that thinks and does everything for you. People want to get back to the origins of the art and craft of photography."

Many of VanCleave's cameras are works of art in themselves, hewn from oak, walnut, or aluminum, and resting on tripods he crafted from black walnut and poplar. One camera in galvanized steel, with nine pinholes peppering the side like bullet holes, would not be out of place in a modern art museum.

For VanCleave, it has a more practical purpose: to put nine different exposures onto one large sheet of photographic paper, producing an atmospheric montage. "If I'm shooting an old farmhouse, the main shot might be a panorama of the farm and the fields," he says. "Then the images on the side might be of the farmhouse and barns, with images above and below of the farm gates, cattle, and other details."

But crafting pinhole cameras need not be complex. "I've used found materials," says VanCleave. "I've made several cameras out of metal cookie tins. It can be any container you can make light-tight."

Other enthusiasts have made pinhole cameras



★ With an almost infinite depth of field, VanCleave's photos have a distinctive dreamlike quality. He often photographs his own hand-crafted cameras, which are works of art in themselves.



from such inspired finds as old coffee urns, shoe polish tins, and toolboxes.

Pinhole aficionado Tom Persinger of Pittsburgh, Pa., who runs the photography forum f295.com, says: "You can craft your camera to fulfill any vision. Many pinhole photographers find greater satisfaction in crafting their cameras than in taking their pictures."

VanCleave agrees. "Many pinhole photographers have a general dissatisfaction with technology and want to discover a purer avenue to explore the photographic art," he says.

"Some are more focused on the engineering of the cameras: their pinholes precisely drilled to perfect circles of exact size. Then there are many of us who aren't so interested in how sharp the image is, but in how it feels, the intuitive side of the art. Pinhole photography can be blurry and gritty, producing soft images, sometimes barely recognizable, yet they are emotionally very involving and very satisfying."

"With a long exposure, you're very much in the moment, aware of every bird that flies across your landscape ..."

Simplicity is not for everyone, of course. San Francisco photographer Jo Babcock converted a vintage VW bus and a classic Airstream motor home into mobile pinhole cameras, producing giant images on his travels (see *MAKE, Volume 08, page 21, "Camera-on-Wheels"*). Others have crafted cameras from ceramics, Lego, and even a 150-year-old skull.

VanCleave's photography reflects the stark beauty of the New Mexico desert around his home in the shadow of the Sandia Mountains, where he lives with his wife, Andrea. "It's a very scenic part of the Southwest, with majestic vistas and dramatic landscape," he says. "It certainly helps."

It also allows him to break away from the sterile, high-tech semiconductor chip production plant's clean room where he works as a technician.

His garage, which is not quite so clean, has been converted into a camera-building workshop and darkroom.

A hobbyist photographer since the early 1980s,

VanCleave started out with 35mm cameras and then climbed the technology treadmill to medium- and large-format cameras. But then he realized that, for him, it wasn't about the gear, but about the art of putting light on film.

"In the early 1990s I started learning about pinhole photography. The light in my pinhole camera is very pure — it's not been filtered through any lens, translated into binary code, or turned into pixels. It's very primal — just light on film. I enjoy its simplicity."

VanCleave's first pinhole camera was a cardboard box that he got at a craft store. "I didn't even make a proper pinhole. Some people make crafting the pinhole into a complex blend of engineering, metallurgy, and science," he says. "I'm more do-it-yourself. I use really thin sheet brass, make a dimple in it with a sewing needle, and then sand it with really fine sandpaper, which produces a really sharp hole."

The downside VanCleave found to his camera was that after one shot you had to take the film back to the darkroom to process it.

"I wanted to make a camera holding multiple sheets of paper, so I designed a falling plate camera, made of oak," he explains. "The film is mounted on sheets of metal, and after each shot I turn a knob that allows the exposed sheet to fall flat, and reveals a fresh sheet behind it. I can pre-load ten of these at once."

The fundamental technology has barely changed since Scottish scientist Sir David Brewster took the first pinhole photographs in the 1850s. "It's very similar to 19th-century photography in some ways," says VanCleave. "Exposures can take five or ten minutes, or more. With a long exposure, you're very much in the moment, aware of every bird that flies across your landscape, every movement that becomes part of your image, like ghosts and shadows."

"You don't just get the sliver of a moment," VanCleave says, "you get a larger slice of history — through a hole the size of a pin." ✕

Read "Pinhole Panoramic Camera" in MAKE, Volume 09, page 92, for instructions on how to make your own pinhole camera.

British expatriate Peter Sheridan has worked for the past 20 years in Los Angeles as a foreign correspondent, covering the West Coast for publications in the United Kingdom.



A Nun's (Sewing) Story

My mother told me that the nuns taught her how to sew. You know what that means, don't you? Every garment must be as neat on its back as its front, each running stitch identical. All dresses are lined; every pleat is tailor-pressed. If you can't make a proper French knot, you might find a ruler-toting nun placing one around your neck.

But my mom always laughed when she talked about her Catholic dressmaker days. When she made outfits for my dolls, she never got around to putting snaps on the backs. She remarked that my high school home economics teacher seemed like "an awful old frump," and she finished my final project for me, while drinking a beer.

Before my mother died a couple of years ago, she opened up on a number of topics, including schoolgirl memories I'd never heard before. She grew up as "Betty Jo," in a Depression-era, Irish-Catholic ghetto in St. Paul, Minn. The church was the center of social life. A nun was someone a young girl might've looked up to.

"Not all of the nuns were old, either," Mom told me. Her sewing teacher, Sister Marie, was the youngest, and she adored — adored! — fashion. When Betty Jo couldn't decide on a plaid skirt or a middy blouse, Sister Marie pushed those patterns aside, and pointed to a *Vogue* magazine cover: "What about this?" It was one of those sexy Lauren Bacall numbers.

"Sister told me she had some red silk she would give me, if I would make it."

"She had four yards of red silk stashed in a convent?" I asked.

Mom rolled her eyes at me. Clearly I had no idea of the treasures secreted in nunneries.

"Did you have the pattern?"

"Oh no, we couldn't afford that!" she said, exasperated with my stupid questions. "No, Sister Marie took my measurements, and drew a pattern from the photograph, just freehand, on old parish newspapers."

"It was like Coco Chanel trapped in the Vatican!" I said. "She lived vicariously through you!"

"I never thought of it that way, Susie." My mom turned the pages of the photo album in her lap.

"What about these hot pants? Were those her idea, too?" I said, pointing at a black-and-white snapshot of my mom in a polka-dotted two-piece. "Oh yes! We called those short-shorts! Look at how crooked they are!"

If you can't make a proper French knot, you might find a ruler-toting nun placing one around your neck.

"Is Sister Marie the one who taught you to embroider, too?" I asked. I'd brought pillowcases to Mom's nursing-home bed that were in tatters, but they were the roses and bluebirds-of-happiness on white sheeting that my mom and I had sewed long ago, when I was little.

"Yes, she did," my mom said. Her voice got whispery. Our conversations were brief in the last months of her life, and this had been a big one. "She taught me ..."

She looked past me, as if Sister Marie was checking her from the inside out. "She taught me ... how to stitch ... a perfect French knot." She turned her cheek to the pillow and closed her eyes, a little bluebird wing still visible under her chin. ✕

➤ Go to craftzine.com/03/bright to learn how to make Sister Marie's Perfect French Knot.



Buttonology

BY BROOKELYN MORRIS

Boost your crafty bling
with knowledge of buttons.

Buttons have an appeal that is everlasting. The modest fastener is a testament to function and aesthetics combined. A button's appearance makes us want it. A button's function makes us need it. Still, it takes more than that for an object to be collectible.

The button is just the right size to be kept in a baby food jar, buried in the junk drawer, or compartmentalized into a tackle box. In their infinite variety, buttons lend themselves to be sorted by age, material, shape, or size. A well-kept collection creates peace of mind in knowing that any project can be perfectly finished with a useful embellishment.

Rewinding in time, before Velcro, snaps, or plastic zippers, before even the buttonhole, there was the button. Used as a decoration early in the evolution of attire, the first examples were made with natural materials. They were purely for adornment.

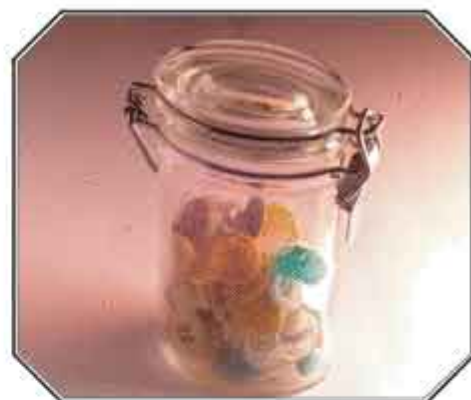
In Europe as the crusades ended, the button was united with the Eastern concept of the buttonhole, beginning its widespread use. While women were still being tied into their clothing, men popularized the object on their coats and cuffs. The button became a way to further display one's Renaissance-era "bling."

Design is an innovator, and buttons came to be made from almost every material and in every style imaginable. Some buttons are flat with two or four holes. Others have shanks that can be self shanks (all one piece), set shanks (like an eyehook), or whistle shanks, which have two holes drilled in the back and one in the front.

Modern times offer infinite choice, and currently, oversized buttons are seen on knitted hats. Pushpins and refrigerator magnets are decorated with buttons. Bracelets and necklaces are made using vintage buttons instead of beads. There is a button for every aesthetic and for every crafter.

Here are some simple observations and simple science you can use to discover more about buttons. Enjoy! ✕

Brookelynn Morris is just like you — she loves to hula-hoop, longboard, and make flower arrangements. Her very fine husband, Nat Wilson-Heckathorn, uses his photography skills to make all of her projects look very, very good.





The Various **CLASSIFICATIONS** *of* **BUTTONS**



fig. 1



Wood

To differentiate your wooden button from plastic, look closely for wood grain. The bamboo button pictured has an obvious grain of narrow lines on the flat surface. The edges, cut on an angle, reveal a pattern of dots and dashes. Wood buttons will also feel warmer than plastic when held.

fig. 2



Shell

Shell is one of the first materials to be used to make buttons, and one of the most replicated looks. Many types of plastic attempt to copy the colorings and sheen of real shell. Look for major irregularities in the texture of authentic shell buttons, as opposed to more uniform finishes on plastic. Another trick is to rub the buttons against the edge of your front teeth. Plastic feels waxier while shell can be slightly gritty.

fig. 3



Glass

Glass buttons will feel cool to the touch, much cooler than an equal-sized acrylic piece. Glass can be either carved or molded. Molded glass has seams, and these seams can have irregular edges. Carvings in glass leave deep grooves and scrape-like marks.

fig. 4



Bone

Bone has many identifying properties. Sometimes it has a very porous texture that can be seen with the naked eye. It can be examined more closely with a jeweler's loupe. When highly magnified, the naturally formed lines in bone appear parallel to each other and do not cross. Another test is to check the hardness. Real bone will turn to powder when scraped with a sharp knife.

fig. 5



Jet

Jet is very collectible and very elusive. It is a carbon-based mineral that became popular as a medium for buttons in 1861 when Queen Victoria ordered her "mourning buttons" made from it. A trend was set, and many imitations were made using black glass. Some black glass buttons are mislabeled as "French jet." To determine the difference between jet and glass, float them in a dish of water. The lighter, more delicate jet will float, while the glass counterfeit will sink.

fig. 6



Bakelite

Testing for real Bakelite with a simple chemical test is a fun way to check your old plastic buttons for vintage treasures. This early plastic was invented in the 1900s and was made with formaldehyde. Because many collectors fervently seek after Bakelite, certain test methods are quite controversial. Most widely accepted is to run hot water over the piece and then check for odors. Bakelite will emit a smell like formaldehyde, or carbolic acid.

Metal

Buttons made from metal are usually obvious. They are cool to the touch, and often have a self shank. Metal buttons are made from a wide variety of metals, with brass, copper, and steel being popular examples. Because this material is most often molded, the results are buttons with great detail.



Anatomy of a SEWING MACHINE

BY CHRISTINE HAYNES & KENT BELL

The “straight stitch” sewing machine is the premier automated tool in a textile artist’s arsenal. While these machines vary widely in features and accessories, they all use the same principles for intertwining two threads: the top (or needle) thread with the bottom (or bobbin) thread. Here are the most common hardware and controls.

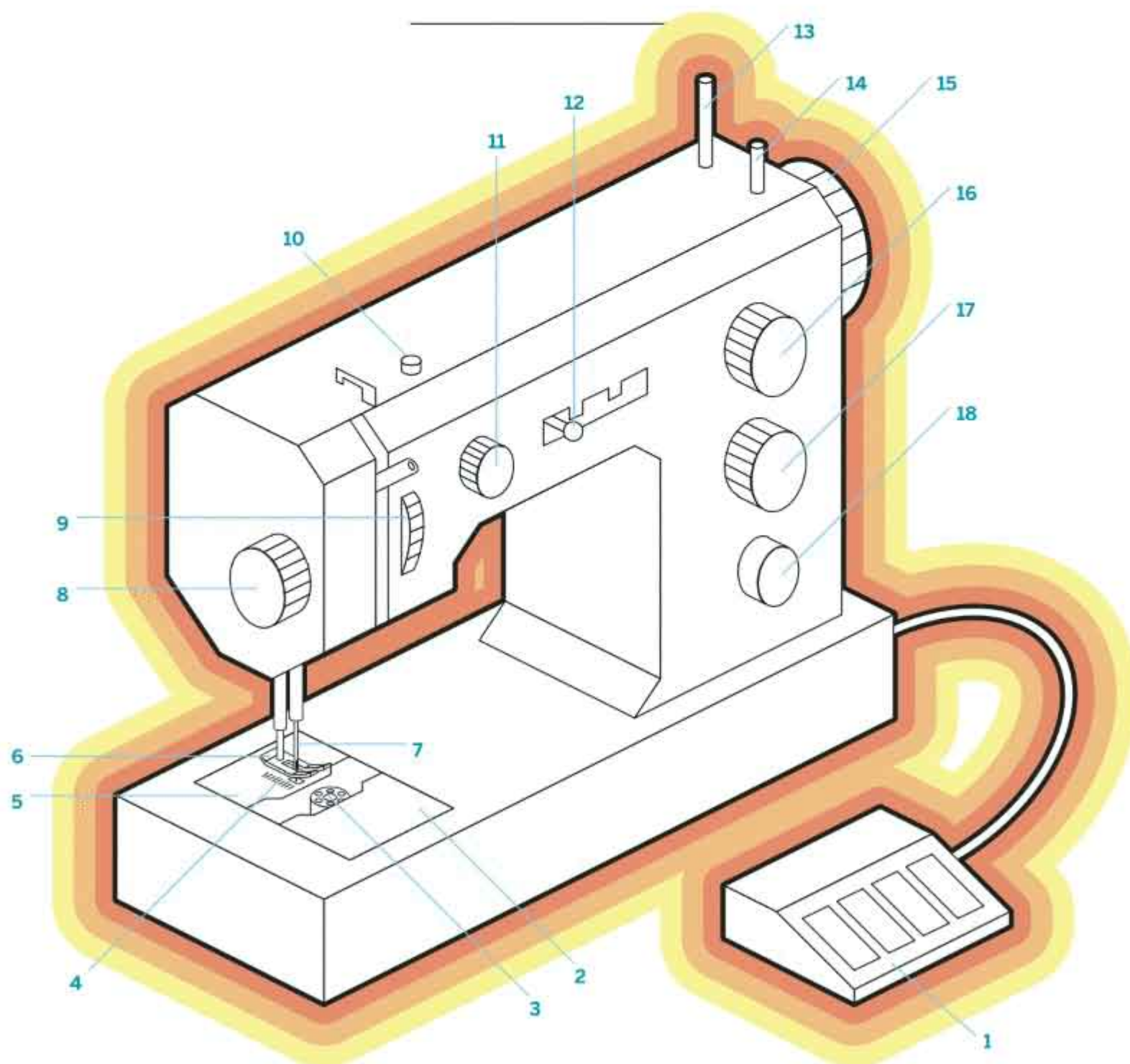


Illustration by Kent Bell



1. Pedal The speed of the machine is controlled by the foot pedal.

2. Slide plate This plate slides open to reveal the bobbin.

3. Bobbin One of the two threads used to make a stitch is stored in the bobbin, which is located under the needle and throat plates. Bobbins are either built-in or removable. Most built-in and all removable bobbin cases have an adjustable tension screw. Using a screwdriver, turn the screw clockwise to increase or counterclockwise to decrease the tension.

4. Feed These little metal teeth pull the fabric through so that it can be stitched.

5. Throat plate The throat plate stays in place while the needle penetrates through a hole to pick up the bobbin thread underneath.

6. Presser foot This foot, which is interchangeable with other specialty feet, holds the fabric in place.

7. Needle Most projects will utilize one of four types of needles. The *sharp point* needle is used most often with woven fabrics. The *ballpoint* needle is ideal for knits; the *wedge point* needle is used for leather and vinyl; and *twin* or *triple* needles are used for decorative topstitching.

8. Foot pressure dial Correct foot pressure results in even feeding of the fabric. Some machines automatically adjust tension and pressure to the fabric. Always check tension and pressure on a scrap of fabric before starting to sew. Generally, the lighter the weight of fabric, the lighter the pressure needed.

9. Stitch tension dial The stitch tension dial sets the amount of tension on the threads while sewing. Too much tension results in too little thread fed into the stitch, causing the fabric to pucker. Too little tension results in a loose stitch.

10. Bobbin winder thread guide On a machine with an external bobbin winder, the thread loops around this guide between the spool and winder.

11. Stitch selection dial This is where you choose between the many different stitches: straight, zigzag, and other decorative stitches.

12. Needle position If you are sewing a zipper or doing other specialty stitching, you might need to move the needle from the center position to a left or right position.

13. Spool pin Your spool of thread sits on the spool pin. Some machines have more than one for decorative stitching. The thread goes onto thread guides and to the needle.

14. Bobbin winder The empty bobbin sits on this winder to be threaded. When winding bobbins, always start with an empty bobbin so the thread will wind evenly.

15. Flywheel This wheel spins as you push down the pedal. Most machines disengage the flywheel when winding bobbins.

16. Stitch length dial The stitch length dial is on a "per inch" scale from 0 to 20 per inch, a metric scale from 0 to 4mm, or a numerical scale from 0 to 9. Most regular stitching uses 10 to 15 stitches per inch.

17. Stitch width dial When you use decorative stitches and zigzag stitching, this dial can determine the width of the stitch.

18. Reverse stitch button If you want to secure your stitch at the beginning and ending, sew a few stitches in reverse by pushing this button down.

With their company, Twospace, Christine Haynes and Kent Bell use sewing machines and other equipment to create modern casual clothing and jewelry. You can see the fruits of their labor at twospace.com.



SEWING MACHINES DEMYSTIFIED

Which one is the right one for you?

Are you in the market for a new sewing machine or just curious about what's out there now?

There's a sewing machine for everyone, whether you're a beginner, someone with more advanced sewing skills, or a vintage-lover at heart. Here we take a look at three different sewing machines that will work for who you are and what you want to sew.

BEGINNER PERFECTION

Singer Inspiration 4205

singerco.com, \$170

By Natalie Zee Drieu, Associate Editor

Sewing can't get any easier than with the new Inspiration line of sewing machines from Singer, perfect for any beginner or for those who just want a good, basic machine. This sewing machine comes with everything you need to get up and running as soon as you take it out of the box.

My favorite touches are the improvements that make a sewer's life easier. First, the drop-in bobbin is a miracle — no more wasted time fussing to make sure it's in right. Next, the large reverse stitch button lets you keep your eyes focused on your sewing, not searching for a tiny button. I also love the LED light because it's bright enough to see your work clearly, doesn't get hot, and feels easy on the eyes, even after a few hours of sewing.

Speaking of which, this sewing machine sews like a dream. I like to sew fast, and the foot pedal lets you easily control how fast or slow your stitches run. This Singer lets you spend more time sewing, rather than wasting time setting everything up, especially between stitches. Any sewer, beginner to advanced, will fall in love with this machine.



Photography by Meiko Arquillos

✚ The sewing machine reviews don't just stop here. Keep up with the latest sewing machine reviews and profiles on the CRAFT blog (craftzine.com/blog).



RETRO CLASSIC

Vintage Singer 222K

Try ebay.com, about \$350

By Arwen O'Reilly, Staff Editor

My parents got me this portable Singer at an antique store when I graduated from college because I was moving around so much. It drops right into a little carrying case with all the attachments and the original instruction booklet. I love it because it's absolutely gorgeous (who wouldn't love the gleaming black metal with gold lettering?), but also because it's so old-fashioned. It's electric, but otherwise so simple I've been able to figure out how to fix it every time something's gone wrong (which isn't often). Plus I like the idea that I'm somehow connected to the people who owned it before me.



SEWING LUXE

Bernina Activa 220

berninausa.com, \$800

By Hope Meng, co-author of *Sew Subversive* and co-owner of *Stitch* (stitchlounge.com)

Everyone knows that Berninas are the Rolls Royce of sewing machines — luxurious, high-quality machines at luxurious, high-quality prices. Our need for beginner machines at *Stitch* (and my bias toward vintage machines at home) made me shy away from Berninas for a long time, but when I finally used one, I fell in love.

I was using a standard machine to work on a Burning Man costume made out of stretch vinyl and chiffon (um, could I have chosen two more difficult fabrics to put together?), and I was getting very frustrated ripping out stitches because my machine couldn't handle the fabrics.

Then I turned to the Bernina. It ate that fabric up like it was buttered toast, creating beautiful, even stitches in a perfect, straight line. I had spent a full hour trying to sew one straight seam, and the Bernina just churned it out like nobody's business. But you pay for that privilege. The good news: you won't ever need to buy another machine.





Queen of the MISFIT TOYS

BY JENNY RYAN

The story of one little girl who made a comeback
and inspired the masses.

In 1972, a star was born ... only the world didn't know it yet. Her name was Blythe, and she was one of the strangest dolls Kenner ever produced. Her body type was that of a teen fashion doll — not unlike Barbie's little sis, Skipper — but oh, what a noggin! Blythe's head was downright gigantic, with a button nose, rosebud mouth, and a pair of enormous, thickly lashed eyeballs that seemed to follow you around the room.

Indeed they could, since Blythe had the unusual ability to glance from side to side as well as change eye colors at the pull of a string, from Groovy Green to Bouncy Brown to Beautiful Blue to Pretty Purple. Unfortunately, it seems that Blythe was just too weird-looking for most of the doll-buying public, and she was deemed a commercial failure. Production stopped after only one year, and Blythe languished in relative obscurity thereafter.

Fast forward to 1997. Photographer Gina Garan is introduced to this odd little doll by a friend, who thinks it looks like her. Garan finds a grubby old Blythe on eBay for \$8 and instantly falls in love. Blythe becomes Garan's muse, who photographs her in countless settings — on the beach, strolling through an art gallery, traveling the world. The photos are eventually collected into a kitschy coffee-table book called *This Is Blythe* (Chronicle Books).

Garan's evocative pics caught the eye of Junko Wong, creative director of Cross World Connections, a creative agency in Japan. CWC saw great potential, and started producing new Blythe dolls under license from Hasbro, manufactured by Takara.

More than 60 of these "Neo" Blythe dolls have been released to date, each with their own distinct

look and personality, while the original Kenner Blythes now fetch thousands on eBay. Just as Wong predicted, Blythe has reached icon status in Japan, and has served as a "spokesmodel" for hair dye, department stores, soda pop, and more. Blythe's popularity has also spread in the United States, where collectors snatch up dolls via eBay, Japanese buying sites like yahoo.co.jp, and a select few designer toy stores.

The buzz on Blythe certainly has something to do with the booming vinyl toy collector movement, but to many doll lovers, she represents more than that. Unlike Barbie, whose face is fixed in a saccharine perma-grin, there's a certain mystery in Blythe's features that inspires collectors to make her their own. The same spooky, kooky eyes that freaked people out in 1972 are exactly what gives Blythe her charm today — a sense of unpredictability and soulfulness that makes her the perfect model for aspiring shutterbugs and dolly couturiers.

Though some collectors keep their dolls "stock," many choose to alter her looks in a variety of ways. Ultra-fine sanding sponges are used to remove the glossy finish from her face; new makeup is applied using chalk pastels or an airbrush; lips are painted with acrylic paints; and scalps are removed and re-rooted using colorful, silky saran or curly, hand-dyed mohair. Collectors can also dismantle Blythe's entire head and replace her original eye-chips with colors of their own choosing, adding glittery origami

Melissa Cabral of saveblythe.com restores damaged Kenner Blythe dolls by adding new hair, eyes, and custom outfits. She also designed an online tool (puchicollective.com/blythealterizer) to test color combinations. >>

FEATURE



FEATURE



paper behind the irises for extra sparkle. The end result is a doll that's wholly unique, and in many cases, highly coveted and valuable — some custom Blythe dolls can sell for up to three or four times their original price on eBay.

Blythe fans have taken their love of the melon-headed cutie online, filling websites and Flickr galleries to the brim with highly accomplished photos of their work — and in some cases, their work-for-hire. Websites like bonbonblythe.com and heylittlegirl.com offer detailed restoration and customization services for the inexperienced or hesitant doll collector, and the results are truly stunning. Leonidas Zafeiropoulos and Thanos "Yatabazah" Samaras, the duo behind HeyLittleGirl, are renowned for their re-root jobs using actual human hair, as well as for creating the occasional "Afro-B."

Melissa Cabral of saveblythe.com has countless hours of restoration and customizing experience, so much so that she teamed up with friends Paul Copeland, Linda Yoshida, Christina Gordon, and Melissa Elliot to create puchicollective.com, the definitive Blythe lover's site. Features include an interactive blog, technical articles, advice, tutorials, photo galleries, and free sewing patterns for the budding Blythe seamstress. "I'd never sewn a stitch before I got her," says Gordon. "Now I make dolls, toys, little clothes — it's been amazing."

It's a sentiment echoed by Yoshida. "Prior to Blythe coming into my life, I only dabbled in photography. Since then, I have picked up knitting and sewing for Blythe. I find so much joy in creating outfits for my dolls."

It's no coincidence that there's a ton of crossover between the Blythe and crafting communities. She's an inspiring, photogenic, and just plain cute canvas upon which to project your ideas, picking up new skills along the way. As with the craft world, the Blythe community is also a great place to find new friends. As Copeland puts it, "Blythe has introduced me to some of the finest people I've ever met in my life. I've also seen her help people out of ruts and help them to really shine. They find an inner craftiness they didn't know they had. That's her magic. Blythe people have heart, and if you really don't, Blythe will eventually reveal your true colors. You can't fool that face." ✕

Official Blythe website: blythedoll.com

Jenny Ryan is a crafter living in Los Angeles with her cartoonist husband, Johnny, and their two insane cats. She is owner of sewdarncute.com, and the organizer of Felt Club (feltclub.com), L.A.'s popular indie craft fair.

Top and middle left photos by Linda Yoshida; middle right photo by Melisser; bottom photo by Melissa Cabral



Trends, Traditions, High-Tech, & Super Cute!

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C-shirts let you scan your favorite tee designs and make them your own. By Gareth Branwyn

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Carlos Enriquez sculpts life-sized Japanese monsters. By Garth Johnson

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When characters connect with crafters. PLUS: Make our cute cover kitties! Intro by Dave Coustan

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Knitting with the guys. By Anna Dilemna and Claire McNeil

Photograph by Garry McLeod





Scanning the Shirt Off Your Back

BY GARETH BRANWYN

C-shirts allow you to swipe designs from others and make them your own.

IMAGINE THE FOLLOWING FUTURE:

You're on the subway and spot a shirt you adore. The owner says you can have it, so you grab the code. Later, someone comes into your office with a messenger bag like the one you've wanted. You ask if you can have it. Sure. While on coffee break, you ask the guy in line if you can scan his shoes. You want to turn them into the shoes your brother wants.

That night, you use the shirt code to access its web page. You tweak the colors and order one. Accessing the bag's site, you import the bag's image and order it with a different strap. You'll redesign the shoes after you grab codes from several other pairs and combine their best features. You hate to admit it, but you judge the success of your clothing hacks by how many people ask to scan your codes.

Actually, the future has already arrived. And like so much of the future, it's hit Japan first. "C-shirts" are a new fashion technology created by Japanese supporters of both Creative Commons licensing (which put the "C" in C-shirts) and DIY T-shirt making.

Creative Commons (creativecommons.org) is the copyright standard that allows you to assign modification rights to your intellectual property. So a T-shirt created under CC's "Some Rights Reserved" mark allows someone to take your design and create a derivative work, licensed under a CC mark.

C-shirts include the designer's artwork, the CC logo, and a barcode called a QR (Quick Response) Code. You've likely seen 2D barcodes on shipping labels. In this case, it encodes a web address. Snap a pic of a C-shirt's barcode to get the URL for that shirt (by uploading the pic to the C-shirt site, or using your QR-ready camphone, increasingly available in Japan).

The CC logo and barcode let everyone know the shirt is available to be scanned, copied, and modified.

C-shirts were dreamt up by Creative Commons Japan and several websites. Shirts are offered on the C-shirt page (cshirt.sargasso.jp). Once there, you can either order the shirt as-is or make design changes using Nota. Most people change things like colors, or combine several shirt designs. To "improve" a design, a web-based illustration program called Willustrator (willustrator.org) is available. You can also incorporate CC-licensed photos through PhotoZou (photozou.com, a Flickr-like site).

A new, derivative shirt, called a remix, is printed with a new barcode and assigned a web page, ready for the next person to come along, snap the code, and access the shirt.

So far, C-shirts have caught the attention of techies and college students, but creators hope interest will expand. Dominick Chen of CC-Japan says, "For this project to function inside the marketplace, we need to create incentives and rewards for participants." They're planning on a payment program so designers and remixers get paid based on the popularity of their designs. "Another [idea] is to be able to import C-shirts into Second Life: virtual clothes drop-shipped to your real-world home."

So it's not hard to imagine a future where we all wander around scanning codes from real-world objects, freely altering and improving as we're inspired. The world is your mashup. ✕

Gareth Branwyn is a regular contributor to MAKE and writes widely about DIY technologies. He also runs the personal tech website Street Tech (streettech.com).

A T-shirt created under the Creative Commons “Some Rights Reserved” mark allows someone to take your design and alter it to create a derivative work.



New Delete Zoomin ZoomOut Print

NOTA Start Editing

高橋信雅_TAB_シャツ

自由にデザインしてみよう！ 楽しいよ

ショッピング
カードに移動

このCシャツを
元にデザインする

注：印刷用紙は
A4サイズです。
A3サイズより
大きいデザインは
印刷できません。

注：Cシャツの
生地は今のと
ころ白物しか選べ
ません。

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saitoのCシャツ

Feb 02, 2007

saitoのCシャツ

You have the right to remix:
(CLOCKWISE FROM TOP LEFT)
C-shirt art by Takako and Jun Oson,
with remixing by Ron and David;
close-up of the QR barcode found on
all C-shirts; original art by Jun Oson
with remix “trails” by Ron; onscreen
art by Nobumasa Takahashi — clicking
the bottom button on the sleeve
generates a new shirt page.



Check out more of Enriquez's monsters at craftzine.com/03/kaiju.



Candy-Colored Creatures

BY GARTH JOHNSON

Carlos Enriquez sculpts life-sized kaiju based on Japanese monster toys.

Some pieces of pop culture are too powerful to be contained by the boundaries of their home country. Something in the Macarena, the Numa Numa Dance, and ABBA struck a chord with international audiences, who adopted them as their own. The Japanese are responsible for more than their share of cultural fads, including the Power Rangers, Pokémon, and of course, *kaiju* (roughly translated as “monsters”) like Godzilla.

Venezuelan artist Carlos Enriquez grew up watching imported Japanese television shows like *Ultraman* and *Astro Boy*. Inevitably, the shows led to toy collecting. Brightly colored toys and action figures belie their origins, as an expression of angst over the dawning of the nuclear age. Many kaiju are mutants created by calamitous manmade events. The uncontrollable power of the monsters is a large part of their appeal. As the world is threatened by ecological disaster, kaiju are painfully relevant again.

Enriquez has turned his childhood obsession with Japanese toys into a full-fledged art career. He now produces an array of monsters, carved in wood or cast in fiberglass, that reflect his interests. The figures are wonders to behold — his Darkron robo-warrior stands over 13 feet tall. Enriquez painstakingly carves the hollow figures in wood, and then uses the wooden models to create fiberglass figures.

Many of his finished figures have been given candy-colored paint jobs that would not be out of place on a classic dune buggy or muscle car. As a motorcycle enthusiast who customized his own Harley-Davidson, Enriquez revels in the space-age perfection of painted fiberglass. The human touches on wooden originals are a charming contrast to the

shockingly perfect fiberglass multiples.

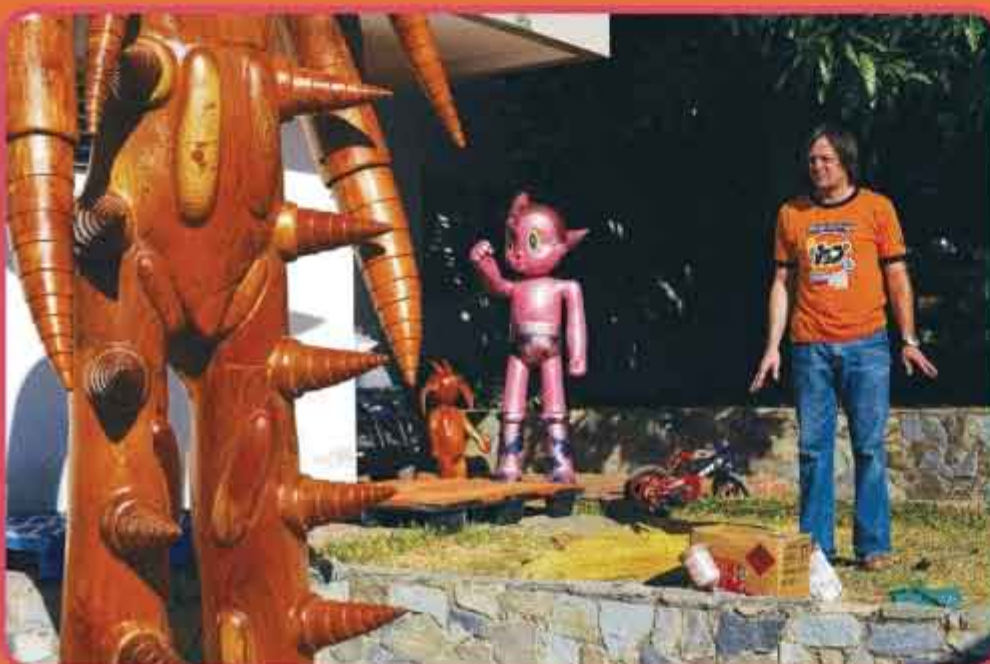
Enriquez chose Belzor, a rare vinyl toy that has attained iconic status among collectors, as the centerpiece of his recent solo show at Praxis Fine Art in Miami. Belzor, a mutant Cyclops with dragon scales and three flower-like appendages sprouting from his head, exemplifies the kaiju obsession with the consequences of meddling with nature. The flipside of this coin is represented by figures of Astro Boy (or Mighty Atom, in Japan). Astro Boy has become synonymous with positive visions of Japanese technological prowess. In Enriquez' work, utopian and dystopian versions of the future are intertwined.

“As a toy collector and fan since I was little, I saw the kaiju monsters as innocent creatures. At that time I could notice there was a human being inside the costume. I felt like everything was beautiful. I mean life was beautiful. Now, as an adult, I see all of this in a different context ... Human beings can be as evil as the creatures ever could.”

The sculptures pull off an admirable balancing act: inviting surfaces and the lure of childhood imagination are offset by their formidable size and menacing content lurking just beneath the surface. Nightmares are the byproduct of a vivid imagination. Now Enriquez is unleashing his monsters on an unsuspecting United States, starting with the beachhead that he has established in Miami. If the Japanese ancestors of the sculptures are any indication, they will be impossible to stop. ✕

Garth Johnson of Atlanta runs extremecraft.com, a compendium of craft masquerading as art, art masquerading as craft, and craft extending its middle finger.

The uncontrollable power of the monsters is a large part of their appeal. As the world is threatened by pollution and impending ecological disaster, kaiju are painfully relevant again.



CLOCKWISE FROM LEFT:
Enriquez in his studio; sketches
in his notebook; a fiberglass Astro
Boy still in its mold; Enriquez
marking where antennas attach;
painting the sculptures; with
various work in his front yard.



Delightfully Japanese

WRITTEN & ILLUSTRATED BY KATE T. WILLIAMSON

Attention to detail sets the Japanese apart.



Socks

Japan is sock paradise. Since shoes are removed upon entering a Japanese home, socks have an elevated status in Japan. Not only should socks match and not have holes, they should be interesting as well — Japan has many stores devoted entirely to socks.



Souvenir Stamps

Found in most train stations, temples, and other buildings of note in Japan, these rubber stamps, modern versions of the woodblock, allow visitors — based on observation, usually senior citizens or junior high school students — to make their own souvenirs.



Wagashi

These delicate and sugary wagashi are often given as gifts or eaten during tea ceremonies. The shapes and colors of the sweets change with the seasons; with its golden rice and leaves that are still green, this box is meant for late summer and early autumn.

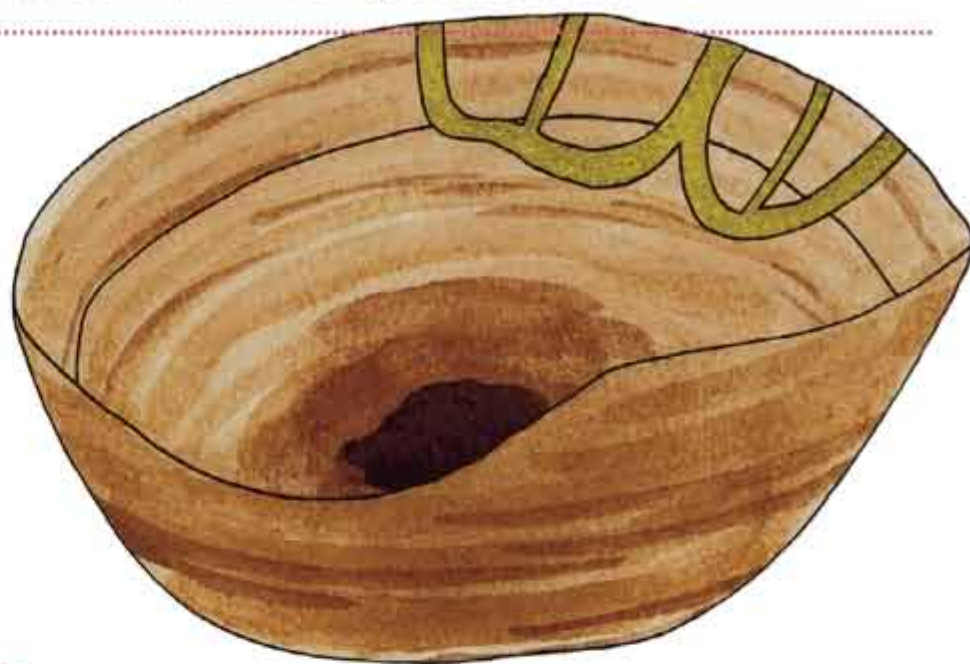


Much is made of Japan as a land of contrasts, a place where geisha coexist with Harajuku girls and calligraphy sets share shelf space with Hello Kitty pencils, but one consistent element connects Japanese arts both old and new: attention to detail. There is a deliberateness that permeates

nearly every aspect of Japanese visual culture, from the selection of flowers for a tea ceremony to the window display of a Tokyo boutique. The colors, the patterns, the seasons, what is left to decay and what is repaired, ordinary objects and treasures alike — nothing escapes notice.

Golden Veins

In marked contrast to the customary Western attitude toward repair, cracks in ancient Japanese pottery are often filled with gold or silver, highlighting, rather than concealing, the imperfections. The color of the filling is carefully chosen, and the resulting, mended piece is considered a new work of art. ❖❖

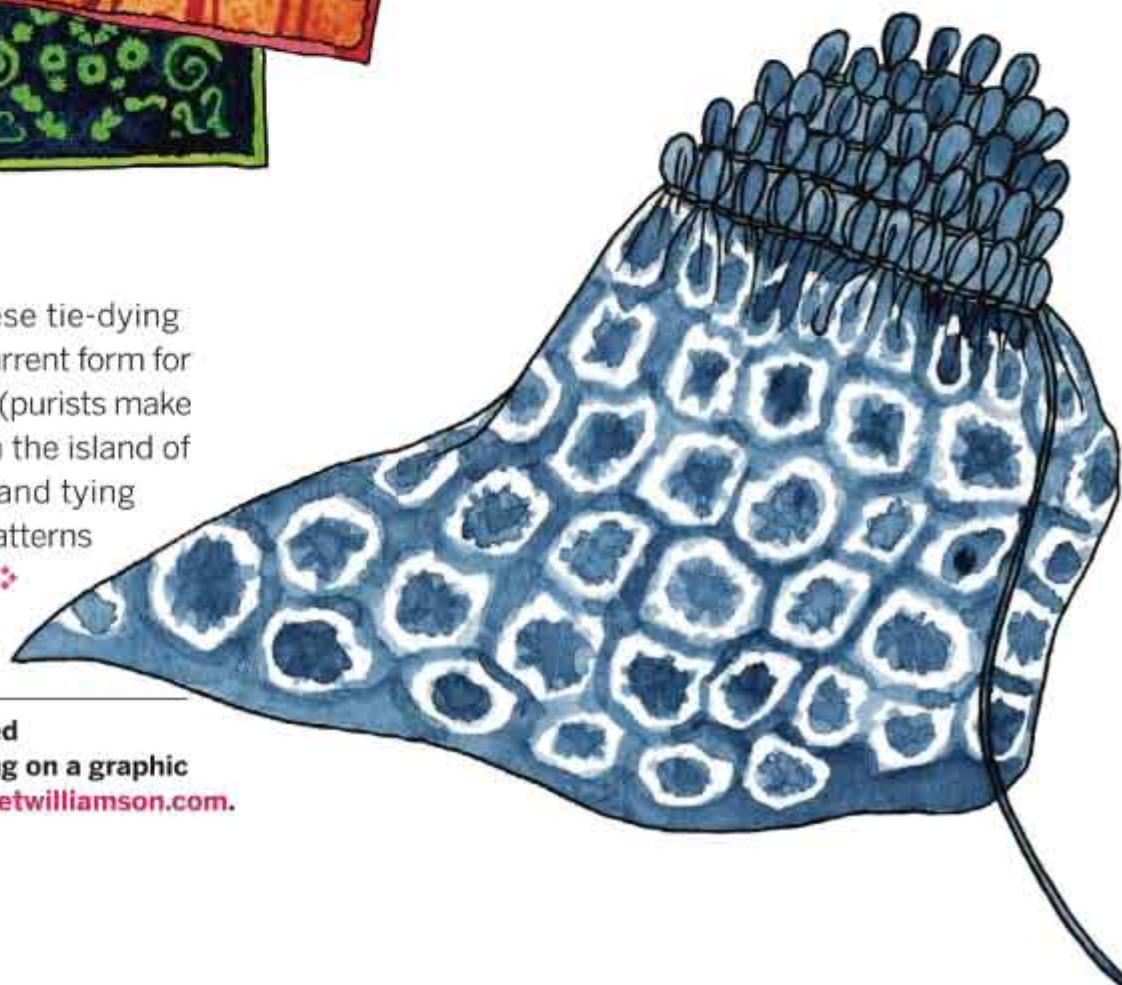


Washcloths

The beauty of Japan's socks is rivaled only by the beauty of its washcloths. These squares of terry resemble origami paper in their intricate, colorful designs and are not meant for the bath, but rather for the pocketbook (many public restrooms in Japan have no hand towels). ❖❖

Shiborizome

Shiborizome, a traditional Japanese tie-dyeing method, has been practiced in its current form for hundreds of years. Using indigo dye (purists make their own from indigo harvested on the island of Shikoku) and a variety of sewing and tying techniques, artisans create subtle patterns that echo forms found in nature. ❖❖



Kate T. Williamson wrote and illustrated *A Year in Japan* and is currently working on a graphic novel about living in Pennsylvania. katetwilliamson.com.



Temari Wrap

BY GINNY THOMPSON

Stitch traditional Japanese folk art.



Temari is an ancient Japanese folk art dating back more than 500 years. *Temari* means “hand” (te) “ball” (mari), relating to both making by and playing with the hands. Originally, balls for games and children were made from bits and scraps of kimono, other clothing, or deer hide. Strips of cloth or leather would be tightly wound into a ball and stitched together to hold the shape. Since an item carries not only function but beauty in Japanese culture, the stitching became more and more intricate, leading up to the detailed embroideries seen in both historical and present-day creations. *Temari* evolved from toy to objet d’art. It is carried on today (with some modern adjustments) as a fiber art; temari are made and collected worldwide. »»

MATERIALS

- » 2" STYROFOAM BALL
- » 2 COLORS OF PEARL COTTON
- » METALLIC THREAD SIMILAR IN SIZE TO PEARL COTTON, OR A BIT FINER
- » 4-PLY YARN
- » PLAIN SEWING THREAD, AT LEAST 300 YARDS
- » SCISSORS
- » SEWING NEEDLE: COTTON DARNER OR SIMILAR, WITH EYE LARGE ENOUGH FOR PEARL COTTON
- » COLOR-HEADED PINS
- » PAPER STRIP ABOUT 3/8" WIDE, 12" LONG



Ginny Thompson has been a student of temari for close to 9 years and maintains a web presence for all those interested in the craft through temarikai.com, which includes extensive how-to help, pattern designs, and additional resources.

Photography by Ginny Thompson

START »

1. WRAP THE BALL

Wrap the yarn around the styrofoam ball, keeping it moving at all times to make the wrap random and even. Wrap the sewing thread over the yarn layer, covering the yarn completely. Wrap in all directions to create a surface that does not have warp or weft, similar to a felted surface. Run the end back under the wraps when complete. It needs to be deep enough to take a stitch (usually about 300 yards for a 2" to 3" ball is enough).



2. MARK THE POLES

Temari uses relational geometry to place a marking grid on the ball to use as a stitching guide (no measuring tape!). Use a white pin, and pin the end of the paper strip anywhere. Place the pin $\frac{1}{4}$ " from the end. This spot is now the North Pole. Wrap the strip around the fullest circumference of the ball. Fold the strip to "fit," and trim to this length. Then fold the strip in half and cut a notch at the fold. Rewrap the strip around the ball, and place a black pin in the notch, which should be directly opposite the North Pole. This is now the South Pole.



3. MARK THE OBI

Fold the strip again, bringing South Pole to North Pole, and cut another notch at the halfway point. Rewrap, and place a red pin at the empty notch. Remove the strip again, fold it into eighths, and place the hole from the North Pole marker at the red pin. Wrap the strip at the widest horizontal point and place a red pin at each notch, marking the equator (called the *obi*).



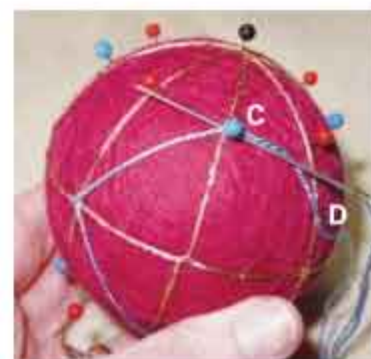
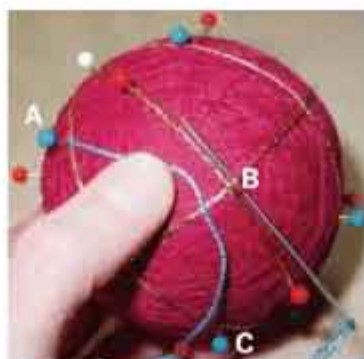
4. DIVIDE THE SECTIONS

Measure off 4 or more wraps of metallic thread and thread the needle. Enter the needle a little bit away from the North Pole, bringing it out at the North Pole. Pull the thread through to hide the tail in the wrap. Start at the North Pole and wrap around to the South Pole, passing along one of the equator pins. Come back up to North Pole, pivot to the next equator pin, and wrap around. Continue in this manner until you've divided the ball into 8 vertical sections divided by the obi. Tack at the North Pole and South Pole, and clip thread at the surface. Tack each intersection of equator and vertical marking thread. Remove all pins except the North and South Pole pins. Place pins halfway between obi and North Pole and between obi and South Pole on each line, alternating colors. »



5. EMBROIDER A SQUARE

Cut a working length of the first color of pearl cotton (your choice) and thread the needle. Enter the needle a small distance away from one colored pin (A) on the northern hemisphere, and bring it out at the pin, pulling the tail of the thread under. Bring the needle down and right to equator point B, and take a small stitch around the marking lines, going “above” the vertical marking line. Then pull the thread down and left to pin C (the pin in the southern hemisphere opposite pin A) and insert the needle under thread wrapping, pulling out to equator point D. Turn the ball so that pin C is pointing up. Take a small stitch around the equator marking threads. Turn the ball so that you’re back to the starting point, and insert the needle under the thread wrapping. You’ve stitched a square, going from top to right to bottom to left.



6. REPEAT

Move 2 pins to the left, so that you are at the next pin of this colored pin set (skip a marking line). Repeat the stitching sequence on this and the remaining 2 sets of lines for this pin set. Your stitches at the obi will overlap each other to create an interwoven effect as more rows are stitched; you should have 4 squares using 1 set of colored pins. You can remove this set of pins, but place 1 pin in the middle of the square where you began stitching as a placeholder. End off the thread by running under the base wrap and clipping at the surface. Using the second color of pearl cotton, stitch the same pattern on the alternate set of marking lines.



7. FINISH THE SQUARES

Return to the first color of pearl cotton at the first square, and stitch another round; repeat on each square for this set. Change to the second color, start at the first square for that set, and stitch another round. Repeat this sequence until the pattern builds to the desired effect — usually about 5 to 7 rounds. The squares will interweave between colors, and the equator design will create smaller interwoven diamonds within the same color.



8. EMBELLISH

Use the metallic thread and stitch 1 finishing row around each square, staying in the alternating pattern to keep the interwoven effect intact. Use metallic thread to make crossline embellishments in the center of each square and at the Poles. Remove pins. With the eye of the needle, gently adjust any threads that need “nudging” into place. Enjoy your temari, a piece of Japanese folk art. ✕





Building the Bond of Aranzi Aronzo

BY DAVE COUSTAN

Two sisters connect their characters with an audience through crafting.

Imagine if Coca-Cola sold the secret formula for Coke a few shelves over from the fridge packs, or Disney sold books on making homegrown, imperfect Mickey dolls right alongside the big bin of pristine, mass-manufactured plush. In traditional retail, there's a vast conceptual distance between thing-in-the-store, thing maker, and thing buyer, and an army of middlemen standing in between. The indie craft movement minimizes that distance, cuts out most of the middlemen, and makes identities like producer and consumer much more fluid.

Japanese craft, character, and product studio Aranzi Aronzo Inc. takes that fluidity one step further. In addition to all manner of goods featuring their strange and wonderful creatures, they sell books on how to make your own crafts starring those characters. The Aranzi Aronzo world is a fluid reality where photo postcards depict their felt dolls in scale staring contemplatively out train windows, playing precariously with cigarettes and matches, and pausing on the way to another dull day at the office. Their "About Us" page has visitors believing the company is owned by two globe-trotting, mysterious gentlemen, until yellow-beaked Usotuki (the liar) breaks in at the bottom of the page to point to truer facts.

Sisters Kinuyo Saito and Yoko Yomura founded Aranzi Aronzo in 1991, as an extension of the imaginative play they've engaged in together since

childhood. Their stable of characters comprises dozens of players, including moody and mischievous animals like a terrier (Tetsu), fish (Uo), monkey (Mankey), and Warumono, the "bad guy" who does bad things. The characters are featured on an ever-expanding line of clothing, home goods, stationery, and books.

According to Saito and Yomura, the handicraft book line was part growth strategy and part crafter outreach. When they first started selling dolls, they found they couldn't keep up with demand on their own. They devised the how-to books as a way to let fans share in the creation effort and bond with the characters in a more meaningful way.

Their books quickly brought more dolls into the world than the company could've managed at the time, and they invited crafters to play with and think about the characters as Saito and Yomura do — essentially "crowdsourcing" their early brand-building.

This approach also brought them closer to their fans: "We receive a lot of letters and emails from our fans and customers, including photos of what they made with our books. There are many we have kept in touch with for a long time. Their warm messages and direct reviews cheer us up and sometimes make us think. Their feedback is precious and appreciated."

Visit Aranzi Aronzo at english.aranziaronzo.com. Previously available only in Japanese, *The Bad Book* and *The Cute Book* (Random House) have just been released in English. The following project is an excerpt from *The Cute Book*.

Dave Coustan lives and writes in Atlanta. By day he's EarthLink's Earthling (blogs.earthlink.net), and by night he makes tiny envelopes out of found materials and dreams up new web applications.



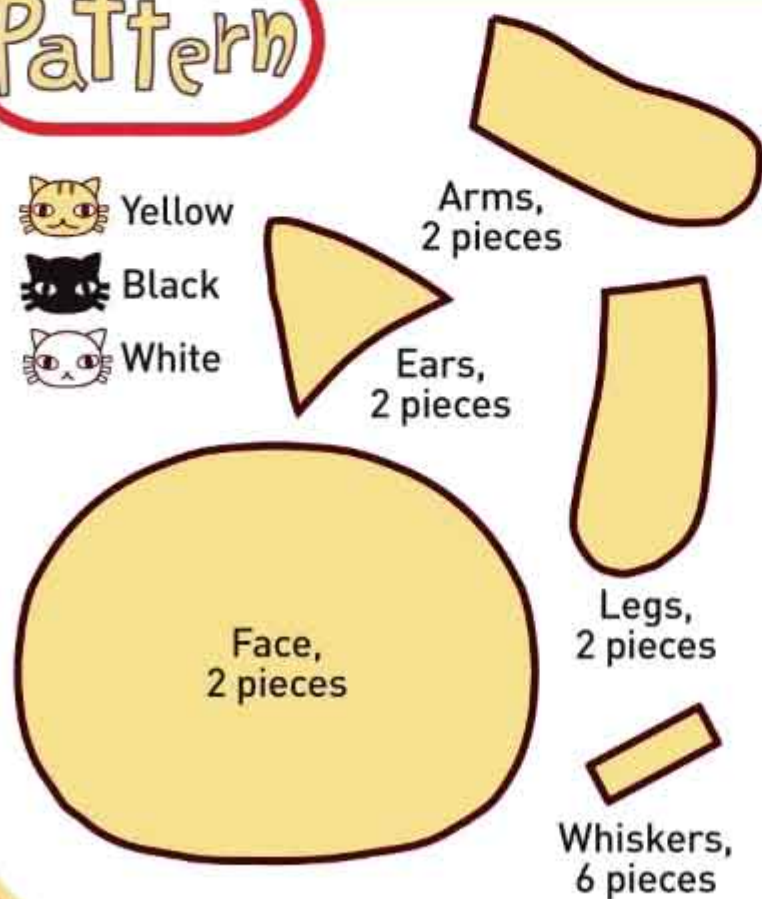


White Cat Striped Cat Black Cat

Cats go meow meow.
White Cat meow, Black Cat meow,
Striped Cat meow.
There are other cats too: tabby cat,
alley cat, calico cat...
You can make your cat according to
the neighborhood kitty too you kneow.



Pattern



Materials

Felt

Any color you like for the clothes

Yellow

Black

White

Brown

Embroidery thread

Yellow

White

Black

Brown

Color of clothing and buttons

Cotton

Brown

Colored pencil

Glue on the eye whites and pupils



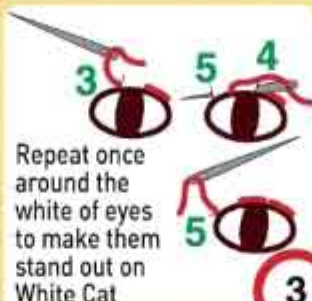
1

Backstitch around the white of the eyes



2

Repeat once around the white of eyes to make them stand out on White Cat



3

Nose: single French knot
brown thread, 6 stranded knot



4

Straight stitch the mouth
brown thread, 6 strands



5

Position the whiskers on the backside of the face and glue them on



6

Insert the ears to the face and overlock stitch them



7

Buttons on clothing:
triple French knot



8

Inserting arms and legs, overlock stitch them in, stuff with cotton and sew shut



9

Sew the head onto the clothes



10

Draw in the stripes with your colored pencil



11

Done





Seven Handsome Men Who Craft

BY ANNA DILEMNA AND CLAIRE McNEIL

If you're a man who crafts in Tokyo, join the club!

Shoichi Ishizawa (ultratama.com) is easy to spot at any Tokyo craft event due to the large number of yarn creatures that graze around the periphery of his table, like barnyard animals in a tiny urban concrete pasture.

Ishizawa is the founding member of Ossu!Syugeibu (rough translation: Greetings!Craft Club), a crafting group for men he started in 2003. He describes the group as being Japan's "most cute and charming club," and says he started it to "combat the stereotype that craft equals women." Although his wife and other female friends occasionally join in the fun, the club's core members are "seven handsome guys" who meet twice a month to craft and drink sake.

Ishizawa works as a fashion designer and tea ceremony instructor, but none of the other members have had any crafty training, and come from such varied disciplines as photography and engineering.

"We have no crafting skills, so our club has no rules, and we have no technique. We don't care if we can't knit straight. We don't care if we drop stitches." The lack of rules serves the crafty crew well in that it gives them the freedom to do everything from designing funky new outfits for Blythe dolls



to sewing necklaces of leaves. Or they might just stitch together some silly masks to wear while drinking beer.

Even in Ishizawa's professional work as a designer, he tries to follow the same unrestrained approach and tries to ignore traditional methods of clothing design. "I want to cut out fabric randomly and sew it up and see what happens. No theory. That is what I want to show to the other members of my group."

He modestly cites his lack of technical skills as a defining factor in the direction of his work; his main inspiration comes from childhood memories and the uninhibited naiveté of children when they create. These influences, along with the unique mentality of the group, result in a stunning combination of childlike whimsy, simple construction, and sophisticated design. Ishizawa and his friends make beautiful objects, but perhaps more importantly, they make things that will make you smile. ✕

Anna Dilemna is a doll maker and writer at annadilemna.typepad.com. Claire McNeil lives in Tokyo, ransacks junk stores, and blogs at gunnerjournal.wordpress.com.

Photography courtesy of Shoichi Ishizawa



OPPOSITE PAGE: Club founder Shoichi Ishizawa shows off his lei of leaves. **THIS PAGE, CLOCKWISE FROM TOP LEFT:** Club members model handmade masks; coin purses with cute faces galore; a club gathering that included wives and female friends; stitching dolls without patterns is a popular activity in the Ossu!Syugeibu club.





Mana for the Masses

A few days ago, I received a beautifully wrapped gift from Japan. It was from our Osakan friends York and Sophy, who had sent my partner and me an *ema* and an *omamori*. Ema are small wooden plaques on which Shinto worshipers write their wishes or prayers. The omamori is an amulet believed to bring good luck to the bearer on particular occasions, tasks, or ordeals. We got an *anzan* omamori, a special omamori to secure a safe delivery for our child.

In Oceanic tribal cultures, objects such as the omamori are said to have *mana*, an impersonal force or life energy that can change a person's luck. Mana can travel in artifacts that are passed from one person to another; objects that have passed through multiple generations have special potency. The power of these artifacts is in the stories and meanings people give to them. It's like they have a heart and spirit — *kokoro* in Japanese.

Crafted objects are particularly potent with mana because they carry personal stories. For instance, my dearest piece of apparel is the dress my mother made for her wedding. Other objects play a part in public stories, and public recognition raises their value. A Real Madrid jersey worn by David Beckham sells for \$19,000 on eBay. A presidential document signed by John F. Kennedy starts at \$23,000. The mana of these objects lies in the belief that the positive energy of a successful moment, or the stature of a legendary person, resides in an artifact, and that the artifact transmits part of its energy to its new owner.

Mana creates linkages between people. When the young master violinist Roberto Diaz, currently the director of the Curtis Institute of Music in Philadelphia, plays a 300-year-old Amati violin that once belonged to the great Scottish performer William Primrose, one cocks one's ear to hear how the spirit of the deceased master comes to life.

The rarer the object, the more mana it has, and the more valuable it is deemed to be. Antique and

art retailers are in the business of selling mana. We learn about the Agra diamond that originally belonged to the first Mogul emperor. We speculate about the authenticity of the stolen Munch painting *The Scream* after it was found. It's as if buying a rare artifact equates with owning a part of cultural history, and most importantly, becoming the custodian of the magical power of that history. Owning meaningful objects makes us meaningful too.

There are signs of a new kind of business emerging. Like antiques, it is a business centered on the exchange of mana, but unlike antiques, it involves new objects. Manufacturers have started to differentiate

Crafted objects are potent with *mana* because they carry personal stories.

their products from the competition by embedding in them information about their heritage. When the design furniture maker Artek created a new line of special edition Aalto stools designed by the Japanese architect Shigeru Ban, they embedded in the stools tags that contain links to stories about the architect Alvar Aalto, the original designer of the classic 1960s stool.

The design and marketing of such objects will require new kinds of mana-making experts: social content managers, historical relations managers, and usage trajectory illustrators. These experts will serve the new consumer generation of the 21st century, who gain social acceptance by pointing their social network to products their friends could not have found in any other way. A good many of these products will be made by so-far unknown or just-emerging designers and underground artists — and innovative crafters. ✕

Craft: PROJECTS

▶▶ 60

LED Finger
Puppets

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Hypertufa
Planter

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Knitted Kimono

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Punk T-Shirt

▶▶ 90

Hand-Cast
Plaster Lamp



Photograph by Garry McLeod

Fast-forward a Japanese tradition by crafting these fanciful LED-enhanced finger puppets. Then pay homage to Harajuku chic and create a personalized punk tee. Top it with an elegant, modern-day

knit *uchikake* kimono robe. To experience inner peace, cast a concrete urn that's straight out of a Zen rock garden, or take your new casting skills and make a high-mod lamp molded from Tupperware.



EMOTING PUPPETS

By Syuzi Pakhchyan

SEW A PAIR OF FINGER PUPPETS THAT PULSE WITH EMOTION.

» Finger puppets are fun storytelling devices that provide hours of imaginative play. With a mere wag of a finger, your puppet comes to life and begins its theatrical performance.

Your puppet's persona is predominately determined by its design. Is it big and clumsy? Slender and refined? Jolly with a knobby nose, or nervous with beady eyes? By adding electronic components — LEDs, a battery, and a switch — your puppet can blush, turn yellow with fear or green with envy, or have its heart pulse in excitement.

The circuitry for each puppet can be sewn by hand (or machine-stitched, if you prefer), so grab your LEDs, and let's bring a few puppets to life.



» *Kokeshi* are handmade wooden Japanese dolls with a large round head over a cylindrical, painted body that can be adorned with floral patterns.
wikipedia.org/wiki/kokeshi



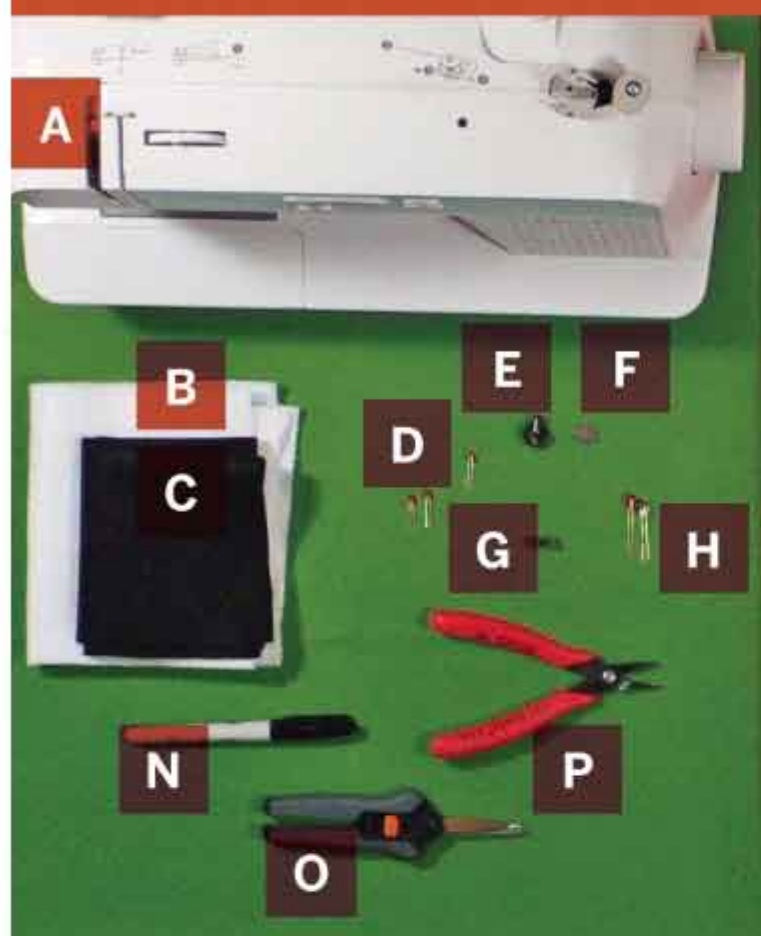
» *Bunraku* is Japanese puppet theater that requires three puppeteers to operate a single large, stringless puppet.
japan-zone.com/culture/bunraku.shtml



» Jim Henson, creator of the Muppets, is one of the most famous puppeteers in modern American TV history.
wikipedia.org/wiki/Jim_Henson

Syuzi Pakhchyan is an interaction designer, robotics instructor, and professional tinkerer, working and residing in Los Angeles. Her studio and R&P (Research and Play) facility, SparkLab, fuses design with entertainment, and uses technology as a poetic and social device. sparklab.la

WHAT YOU'LL NEED



- [A] Sewing machine (optional)**

- [B] $\frac{1}{3}$ yard of muslin

- [C] $\frac{1}{3}$ yard of felt, wool
or artificial

- [D] LEDs for female puppet:**
Blinking (for heart)
 (67-1497-ND)
3mm red (2) (160-1708-ND)

- [E] Battery holder**
CR1225 (2) (BH501-ND)

- [F] Lithium 3V 1225 battery (2) (P183-ND)

- [G] Tactile switch (2)**

- [H] LEDs for male puppet:**
5mm red (160-1705-ND)
5mm yellow (160-1497-ND)

- [I] $\frac{1}{3}$ yard printed fabric**

- [J] Batting**

- [K] Conductive thread**
available at lessemf.com

- [L] **Patterns** (provided at craftzine.com/03/fingerpuppets)

- [M] Embroidery thread, pink and black**

- [N] Black marker

- [0] Scissors

- [P] Needlenose pliers**

- [Q] Pencil or marking pen**

- [R] Utility knife**

- [S] Embroidery needle

NOT SHOWN

Photocopier

Printer

NOTE: Part numbers in parentheses refer to digikey.com.

STITCH AND LIGHT UP A COUPLE OF FINGER PUPPETS

Time: 3–4 Hours **Complexity:** Easy

1. CUT THE PATTERN

The male and female puppets in this tutorial were inspired by *Kwaidan: The Story of O-Tei*, the Japanese tale of fated love, death, and karmic rebirth. If you're not familiar with the story, don't worry; they are perfectly suited to play out any modern-day tragic love story. You will perform Steps 1–3 once for the male puppet and once for the female puppet, with slight alterations for the female hair and body forms.

1a. Print the pattern from craftzine.com/03/fingerpuppets.

1b. Using scissors, cut out all 5 pieces of the pattern.

1c. With a pencil or marking pen, trace patterns B–E onto felt. Cut out all 6 pieces (2 pieces for pattern B).



1d. Trace pattern A onto a piece of muslin and cut out the form. Transfer the dotted lines from pattern A onto your muslin. The dotted lines will be your circuit path.



NOTE: Pattern B (2 pieces) is the puppet's main form; patterns C–D are the hair; and pattern E is the upper torso

2. SEW THE CIRCUIT PATH

In pattern A, the center line (marked on the pattern with a "+") will be the positive path leading to the positive leads of the LEDs and the positive terminal of the battery. The 2 outer paths will be our ground, connecting to a switch, the negative terminals of an LED, and the negative terminal of the battery.

2a. If you're using a sewing machine to sew your circuit, spool a bobbin of conductive thread and place it in your machine. Use ordinary thread for your top thread. If you are hand-stitching, thread the needle with only conductive thread, using a bookbinder's knot (see Figure A).

2b. By machine or by hand, sew the circuit along your traced lines onto the muslin, leaving 5" of loose thread on each end once you have completed sewing. You will use this extra loose thread later to sew on the electronic components.

2c. Knot the conductive and ordinary thread together at the beginning and end of each circuit path (the points designated on the pattern). Cut the loose strands of ordinary thread (*not the conductive thread*).



Fig. A:
Bookbinder's
knot

3. SEW THE ELECTRONIC COMPONENTS

3a. Now grab your LEDs. We'll walk step-by-step through the male puppet's circuits for the 2 LEDs in his face, yellow and red. (The female puppet is wired a bit differently, with blushing cheeks and a beating heart; see the note at the end of Step 3 before you sew her circuits.)

3b. Pierce the negative leg (the one marked in black) of one of your LEDs through point 1 on the muslin, and the negative leg of the other through point 5. Pierce the positive legs of both LEDs near point 3.

3c. Using needlenose pliers, curl the legs of the LEDs into loops. This will make it easier to sew the LEDs onto the muslin.

3d. Thread the loose conductive thread from point 1 through the eye of your needle and create a bookbinder's knot. Sew the negative leg (marked with black) of one of your LEDs onto the muslin. Repeat for the second LED, sewing it to point 5.

3e. Thread the loose conductive thread from point 3 into a needle. Now sew the positive legs of each LED onto the muslin.



3f. Grab one of your switches. We are using push-button momentary switches in our project. Pressing the button of a momentary switch closes the switch, allowing electricity to flow. Flip the switch over. Notice that there is a line down the center of the switch. This line denotes which 2 leads of the switch are connected. The leads on the same side of the line are connected. The leads diagonally across from each other become connected when the button is pressed.

3g. Making sure that the centerline of your switch is in a horizontal position, pierce the switch through the muslin fabric between points 2 and 7. Using your needlenose pliers, gently bend the leads of the switch flush to the fabric. Sew the loose conductive thread from point 2 to the top leads of the switch. Repeat for the bottom leads, using the loose thread from point 7.

NOTE: Make sure that the threads from points 2 and 7 do not cross or touch.



3h. Repeat for the second switch, placing it between points 6 and 8, again making sure the threads don't touch.



3i. Now it's time to sew on your battery pack. Each battery holder has 2 leads: a positive and a negative. The positive lead of the battery is typically marked with a plus. Flip over your muslin piece. You are going to sew your battery pack on the opposite side of the fabric. This will ensure easy access to your battery pack in order to change your battery. Pierce the positive lead through point 4 and the negative lead through the muslin, near the bottom of the path (between points 7 and 8). With needlenose pliers, bend the positive and negative leads flush to the fabric. Sew the loose conductive thread from point 4 to the positive lead, securing the battery holder to the fabric.

3j. Thread your needle with a separate piece of conductive thread. Sew the negative lead of the battery pack to the bottom circuit path (between points 7 and 8).

Congratulations! Your circuit is now complete!

3k. Drop in a battery and test out your circuit by pressing the switches. Your LEDs should light up.



3l. To ensure that your circuit does not short at any point, cover your sewn circuit paths with a thin piece of tape or a liquid seam sealant like Fray Check.

BLUSHING CHEEKS AND A BEATING HEART

You'll notice the female puppet is wired differently, with 2 LEDs in her cheeks, both connected to the left switch, plus a third LED in the middle of Pattern A — her beating heart — connected to the right switch. Sewing them is easy: the center red line is the positive path, just like in the male. All positive leads for all 3 LEDs are sewn with conductive thread directly onto the center path. The negative leads for the upper LEDs (cheeks) connect to each other, and then down to the left switch. The negative lead for the lower LED (heart) is sewn onto the farthest right path that leads to the second switch.



4. CREATE THE MALE FORM

Now that you have successfully sewn your circuitry, it's time to sew your form together.

4a. Grab your felt pieces of pattern B. Using an embroidery needle and ordinary thread, embroider the eyes, nose, and/or mouth onto one of the pieces. Hand-stitch the hair (felt cutout of pattern D) onto your embroidered felt. This will be the front of your puppet. Hand-stitch the felt piece of pattern C onto your other felt piece of pattern B. This will be the back of your puppet.

4b. Place the front felt layer of your puppet directly on top of your circuit layer. Using a utility knife, slice the top layer of your felt directly above your switches. Push the switches through to the top of the felt.



4c. Place the front felt layer, the middle circuit layer, and the back felt layer on top of each other. Starting from the neckline, stitch all 3 layers of each side together. For the bottom, stitch only the top layer and muslin layer together. You want to leave the bottom of your puppet open.



4d. Grab some stuffing and place it both in front of and behind the middle circuit layer. This will help diffuse the light. Stitch all 3 layers together, sewing around the entire head.



4e. Hand- or machine-sew a piece of fabric onto the felt piece of pattern E. Using a utility knife, make a 2" slice in the middle of the felt.

4f. Slip the puppet head through the center and fold both sides flush to each other. Sew the 2 sides.

4g. Pull shirt down to cover switches.

Congratulations! You're halfway there. Your first puppet is complete.



5. CRAFT THE FEMALE FORM

The female puppet version is created in the exact same fashion as the male, with slight modifications to the form and circuit. Similar to the male version, cut out the patterns and sew the circuitry onto the muslin. The main female body form (pattern B) is truncated (from only the shoulder up) compared to the male form. Her dress form (pattern E) will make up her body.

5a. First, hand- or machine-stitch decorative fabric onto the dress form pattern E (the semicircular piece). Place it down, wrong side up, with the curved edge facing down.



5b. Place your puppet assembly right side up onto the dress form. Fold the left side of the dress form over, aligning the curved edges to each other.



5c. Using a utility knife, slice the top layer of your felt directly above your switches. Push the switches through to the top of the felt. With embroidery thread, stitch around the slice to ensure that the fabric doesn't fray.

5d. Place your puppet assembly face down. Sew felt piece pattern B onto the dress form, covering up the circuit layer.



5e. Place your puppet assembly right side up. Fold over the right side of the dress form, stitching it down to the middle of her torso.

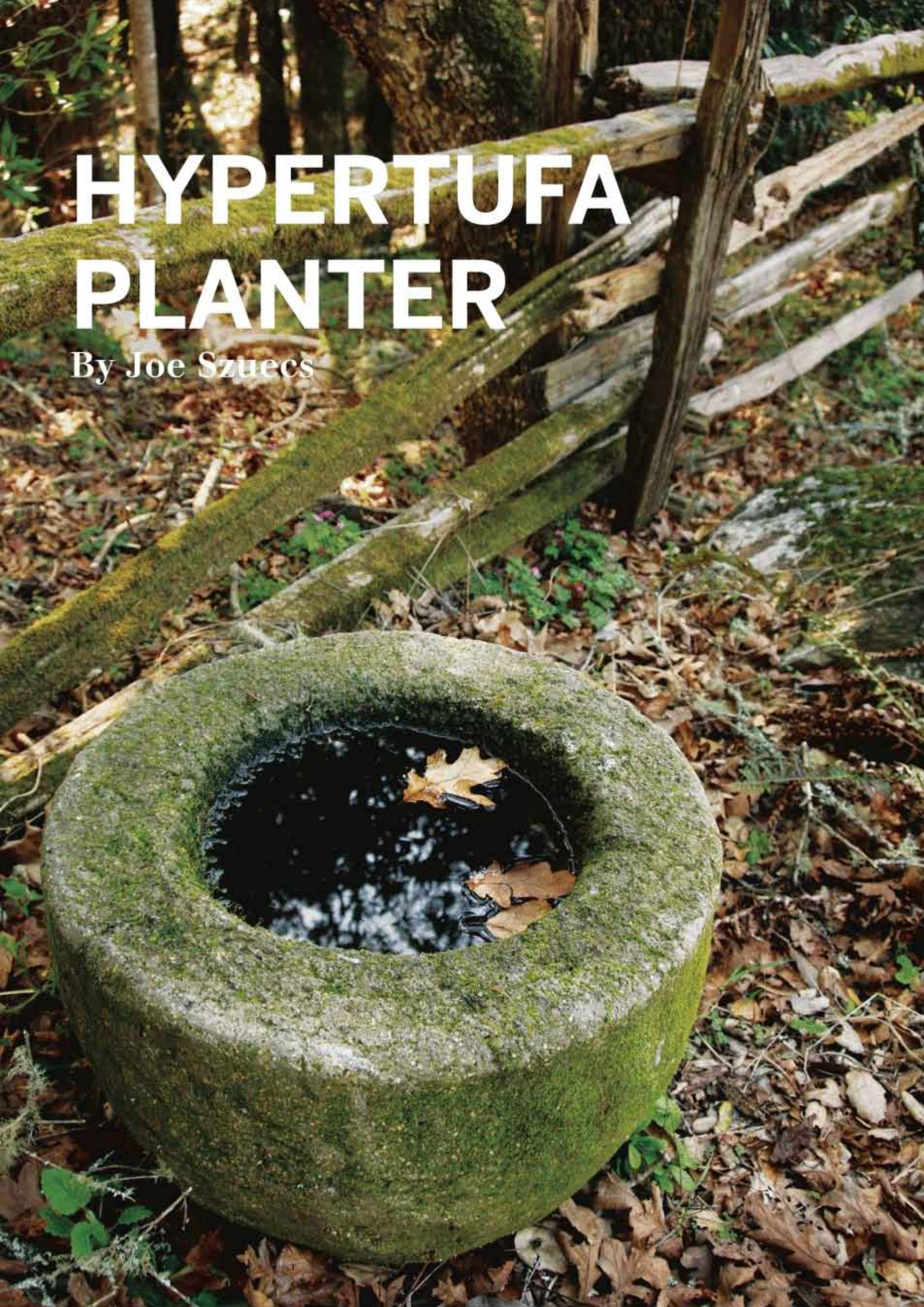
Now both puppets are complete. It's time to put on your show.



FINISH

HYPERTUFA PLANTER

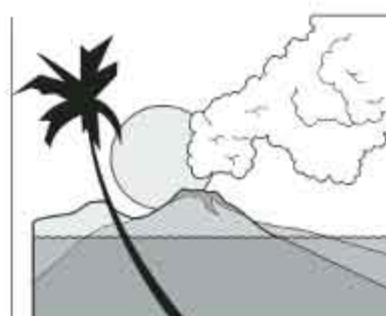
By Joe Szuecs



MAXIMUM ZEN FOR MINIMUM CASH.

➡ The ultimate Zen garden accessory is the stone urn. Filled only with water and a few fallen leaves, it defines tranquility. Unfortunately, these stone beauties cost hundreds of dollars.

Lucky for us, a concrete mix called “hypertufa” was developed that has the look of stone, specifically the volcanic rock called tufa. In England, farmers carved watering troughs from this soft, porous rock. Eventually, these tufa troughs became too expensive, and hypertufa containers replaced them. The materials used to make our container are inexpensive, and the process is delightfully messy. When it comes right down to it, a hypertufa casting is just a fancy mud pie.



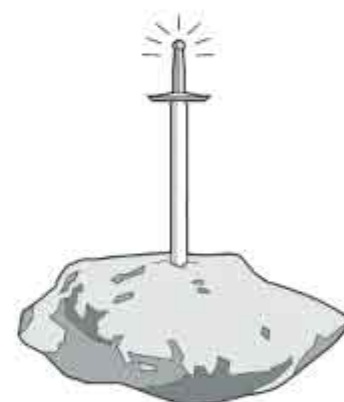
» The world's largest volcano is Mauna Loa (“Long Mountain”) on the island of Hawaii.

hvo.wr.usgs.gov/maunaloa



» Collecting plants from around the world and planting them in tufa troughs was fashionable in England during the mid-1800s.

ebiz.100freemb.com/p4.htm



» In the novel *The Sword in the Stone*, T.H. White tells the story of young Arthur, who becomes the true king of England when he's the only one able to remove the magically embedded sword from the stone.

wikipedia.org/wiki/Sword_in_the_Stone

Joe Szuets, pronounced *sooch*, lives in western Sonoma County, Calif., and owns Renga Arts, a store that sells products made from recycled and reclaimed materials. rengaarts.com



[A] 60-lb. bag Portland cement

[B] 3' wire fencing (optional, but highly recommended)

[C] 5gal mold or plastic nursery pot, more squat than tall

[D] Spring clamps (4)

[E] 1.5 cubic feet peat moss, sieved

[F] 1.5 cubic feet vermiculite or perlite

[G] Safety glasses

[H] Rubber gloves

[I] Dust mask

[J] 12oz concrete dye (optional)

[K] 1gal plastic nursery pot (rounded) or fiber pot

NOT SHOWN

Handful of concrete reinforcing fibers (optional)

Petroleum jelly (optional)

1gal container
Water and garden hose

16oz acrylic admixture (optional)

Plastic sheeting or burlap

1"×1"×3' stick

Wire cutter

Utility knife

Hatchet or other scraping implement

24" wooden slats (2)

1.5" screws (4)

Screwdriver

Plastic mixing trough

Cement mixer (optional, but handy and fun)

Garden hoe

Flat-blade shovel

Level

Ruler

START

➔ CREATE A “STONE” CONTAINER WITH HYPERTUFA

Time: 3–4 Hours **Complexity:** Medium

BEFORE YOU START

- » The primary ingredient for this project is Portland cement. At the building supplies mega-store, there are a number of bagged cement products to choose from. Do NOT purchase ready-mixed concrete. This contains gravel, sand, and, by the way, Portland cement. Get pure Portland cement. The bags will usually state the type, for example II-V, of the material. This isn't really important for this project. Just avoid a fast-setting product.



NOTE: Portland cement contains some nasty alkaline compounds. Wear your mask, safety glasses, and rubber gloves.

TIP: Use a nursery fiber pot for the interior mold. This has two advantages: it will be much easier to remove than the plastic pot; and the rough exterior of the fiber pot creates a perfect texture on the interior of the hypertufa container.



- » I use a custom-made outer mold. It makes life easier, especially when producing more than a few. My first hypertufa containers employed the black plastic nursery pots in the materials list. This is cheap and easy. Hypertufa is easily carved when first pulled from the molds, and you can sculpt your container to any shape you wish. With that said, a really simple and hip mold is a plywood box. You'll still use the round pot for the center of the piece. This is a traditional Japanese design. Keep the width of the material greater than 3" at all points, and finish the wood with paint or varnish so the hypertufa won't stick. (For my molds, I coat the interior surfaces with fiberglass mesh and epoxy resin.)
- » There are a number of additives that will improve the structural integrity of concrete mixtures. I've specified two of them: acrylic admixture and reinforcing fibers. Using these will help your container to better withstand weather, especially freeze-thaw cycles.
- » Hypertufa is messy. Don't do this project inside your house or garage, on a nice lawn, or even on a deck. Don't wear your favorite jeans. *Don't dump any hypertufa mixture down a drain; it'll set up underwater!*
- » You can add concrete dye to the mixture. The natural mixture will cure to a light tan-gray color. The dyes you find at the home supply store offer a limited palette of colors. Tan, charcoal, brown, and terra cotta are typical. Tan, sometimes called buff, produces a nice warm color. Charcoal darkens the material, highlighting the vermiculite particles and resulting in a granite look.

1. MAKE THE WIRE FRAME

This step is optional, but highly recommended. Hypertufa can crack. If you embed a simple wire frame in the container, cracking won't end in heartbreak. You may have a crack, but the container won't break in two. In fact, cracks increase the wabi-sabi factor. The frame will be completely embedded in the walls of the container, so it doesn't have to look that good.

1a. Look at your mold. Visualize the basic size and shape the wire frame must be to fit inside of the walls of the container.

1b. Grab your fencing and make a tube out of it, so that it fits comfortably between the inner pot and the outer wall.

1c. Cut off any excess, and wire together to secure the tube.

1d. Figure out how deep the tube should extend into the container. Cut the tube to length. If you plan on carving the container to shape, make sure the wire frame won't extend farther than your design. This simple tube form will work fine. You can also get fancy, as I have, and make the wire frame wrap around the bottom of the form as well.



IMPORTANT: Make sure the wire frame fits completely inside the container walls, leaving about a 1"–2" margin from any surface.

2. ASSEMBLE THE MOLD

2a. Position the outer container, e.g. the 5gal nursery pot, on level ground or a sturdy outdoor work surface.

2b. Attach the 2 wooden slats to the top of the smaller nursery pot using the screws. The slats help keep the interior pot centered.

2c. Now, make sure that the wire frame fits properly within the mold. Make adjustments if needed.

2d. Set the wire frame and smaller pot aside for now.



3. ASSEMBLE YOUR MATERIALS

3a. Measure out the Portland cement, vermiculite/perlite, and peat moss into the mixing trough or cement mixer. Using a 1gal dry container, measure out 3gal vermiculite, 3gal peat moss, and 2gal Portland cement. You should have some leftover material. In case voids form in the cast, you'll use this for patching.

3b. If you're using reinforcing fiber, toss in a handful.

NOTE: If you are not using a cement mixer, skip the reinforcing fiber. It is really difficult to integrate the fibers well with manual mixing.

4. MAKE THE MIX

4a. Add water to the dry materials. Start out with $\frac{1}{2}$ gallon or so. Mix with the garden hoe or cement mixer. Continue adding water, bit by bit, while mixing. The mixture must be "mud pie" consistency. In other words, you can form it into nice moist cakes. Dense pancake batter is way too wet. Crumbly is too dry.

4b. If you want to add dye to the mix, do this at some point after the initial water is added.



5. FILL THE MOLD

5a. Shovel mix into the large nursery pot. With gloves on, compact the mix. Once 2" of mix is in the pot, put in the wire frame with the top of the wire at least 1" below the top of the mold. Add more of the mix until the frame bottom is covered by about 1" of compacted mix. Now, set the inner pot into the mold. It will stick up about 1"-2".



5b. Continue filling/compacting the mold until the mixture is level with the top of the outer pot.

5c. With spring clamps, secure the slats attached to the inner pot to the lip of the outer pot. Make sure the distance between the inner pot and outer pot edges is even all around.



5d. Keep filling the sides of the mold. Don't pack so tightly that the inner pot distorts, but make sure the mix is completely distributed, or voids will occur. Watch out for sharp points on the wire frame.

5e. Once filled, smooth out the top. Pay special attention to the areas under the slats, making sure the mix is well-packed. If you run short of material, just mix up some more.



6. CLEAN UP AND WAIT

6a. Rinse out the containers and rinse off your tools promptly. *Do not rinse the mix down any drain.* If you have some mix left over, you can make some hand-formed small vessels.

6b. Cover the filled mold with plastic sheeting or wet burlap. Hypertufa does not harden by drying, but by a process of hydration. The integrity of the final product is greatly enhanced by a long (about 1 month) cure.

7. REMOVE FROM MOLD

7a. After 2 days, remove the inner mold with clippers or a utility knife. This will be a little difficult since it will be encased in the hypertufa. Next, pull off the spring clips. (Now carefully cut away the outer mold if you're using a plastic pot.)



7b. You'll see that the surface of the container is pretty smooth. Using the hatchet or a similar implement, scrape the surface of the container. Think "carved stone." Gouge and scrape. Round off the edges as well. Scrape down the slat marks on the rim. You probably won't be able to scrape the inside completely, but that's fine. Just focus on the upper surface.



7c. Once you've scraped the entire surface, rinse with the hose.

7d. If you have voids, mix up the left-over dry materials with some water. Fill the voids and smooth down with your hand. Let the repairs sit for a few hours and carefully scrape to blend.



8. FINAL CURE

Cover the hypertufa container with the plastic sheeting or damp burlap. Let this sit in a shaded area for 2 to 4 weeks. Did I forget to mention patience as an ingredient?



FINISH X

FINAL THOUGHTS

- » The vessel can be used as a fountain, birdbath, or planter. For a planter, you'll need to drill a hole in the bottom. Hypertufa is relatively soft. Just use a regular drill or auger bit. For a fountain, you should seal the inner surface with a waterproof sealer.
- » Hypertufa is porous. Do not place your vessel directly on wood, carpet, or any other water-sensitive surface.
- » Weed whackers easily shred hypertufa. If you place it in the yard, be wary.
- » In a moist, shady area of your garden the container will develop green patches and, with luck, moss. You can help this along with a mixture of moss, yogurt, and clay. Grind up these ingredients and smear them on the container.





KIMONO OF WAVES

By Vicki Square

CRAFT A CASUAL KIMONO WITH A TOUCH OF ELEGANCE.

➡ The *uchikake* is an elegant outer robe worn unbelted over a kimono, a style that originated during the Muromachi period. These robes usually have padded hems, and are worn today by brides as part of the traditional attire. In a blending of attributes of various periods of kimono history, I have created a kimono with clean graphic images of water, and a hint of the formal padded hem of the *uchikake*.

Paradoxically, the somewhat mottled texture of the cotton gives the garment a more casual look than these formal elements would indicate. Yet, because of the blend of casual and formal, this kimono is at ease at both ends of the social spectrum.

Finished size: 48" around, 40" long



» Young Japanese women wear the large-sleeved *furisode* kimono when they turn 20 at their coming-of-age ceremony.

craftzine.com/go/furisode



» The *obi*, a wide sash, is worn with a kimono and is tied intricately in the center of a woman's back.

craftzine.com/go/obi

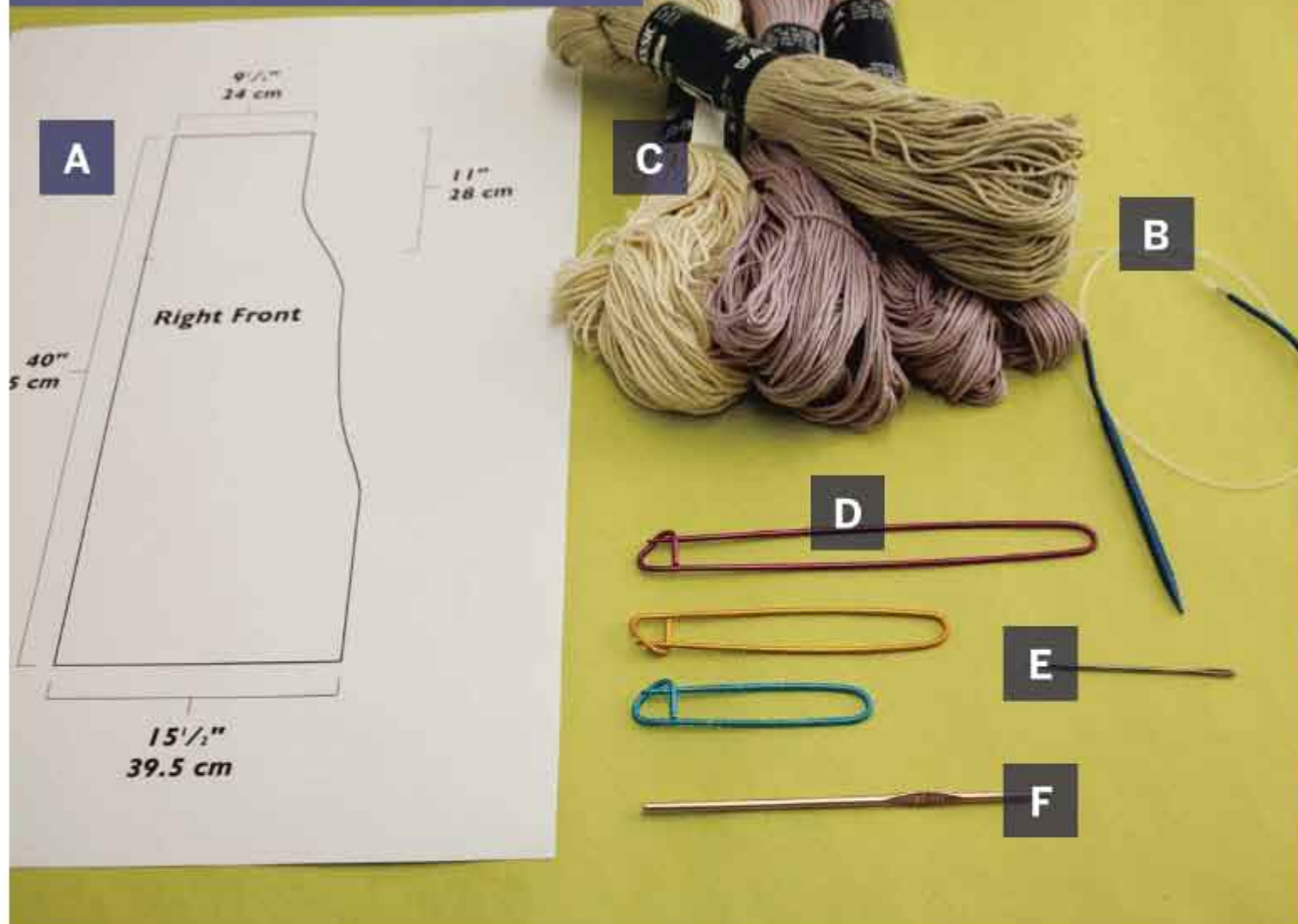


» *Geta* are traditional Japanese footwear that resemble wooden clogs in flip-flop style. They are worn together with a formal kimono.

craftzine.com/go/geta

Vicki Square is the author of the forthcoming book *Knit Kimono: 18 Designs with Simple Shapes* (Interweave Press), as well as *Folk Bags*, *Folk Hats* and the best-selling *The Knitter's Companion*. Her designs have been both self-published and featured in *Spin-Off* and *Fashion Knitting* magazines. She lives in Fort Collins, Colo.

WHAT YOU'LL NEED



[A] Pattern For charts and glossary, go to craftzine.com/03/kimono

[B] Needles, size 7, 24" circular You'll need a spare of the same size or slightly smaller for finishing. Adjust needle size if necessary to obtain the correct gauge.

[C] Yarn, CYCA #4 Medium (worsted-weight) I used Mission Falls 1824 Cotton (100% cotton; 84yd) in 3 colors: #401 chicory (MC), 18 balls; #300 lichen (CC1), 8 balls; and #103 pebble (CC2), 5 balls.

[D] Stitch holders

[E] Tapestry needle

[F] E/4 crochet hook

Gauge:
18 stitches and 27 rows
= 4" in stockinette stitch.



This project is an excerpt from Vicki Square's upcoming book *Knit Kimono: 18 Designs with Simple Shapes* (Interweave Press). Projects include original designs by Square, who uses yarn and needles to interpret 18 different traditional kimono styles, from short to long lengths, relaxed to dressy, sleeveless to long sleeves. In addition to the projects, Square introduces us to the history of kimonos, which makes knitting and wearing them all the more meaningful.

START

KNIT A BEAUTIFUL ALL-OCCASION KIMONO

Time: 1–2 Weeks Complexity: Challenging

1. KNIT THE BACK

1a. Knit the left back. With lichen, CO 55 sts. Knit 3 rows.

1b. Work Rows 1–70 of Waves Left Back and Front chart, beginning and ending as indicated for left back.

1c. With chicory, cont even in St st until piece measures 40" from CO, ending with a WS row. Place sts on holder.

1d. Knit the right back. With lichen, CO 55 sts. Knit 3 rows.

1e. Work Rows 1–70 of Waves Right Back chart.

1f. With chicory, cont in St st until piece measures 40" from CO, ending with a WS row. Place sts on holder.

2. KNIT THE FRONT

2a. Knit the left front. With lichen, CO 70 sts. Knit 3 rows.

2b. Work Rows 1–70 of Waves Left Back and Front chart, beg and ending as indicated for left front.

2c. With chicory, cont in St st, dec 1 st at end of next RS row, then every 10th row 3 more times — 66 sts rem. Work 7 rows even, then dec 1 st at end of next (RS) row — 1 st dec'd. Rep the last 8 rows 7 more times — 58 sts rem. Cont even until piece measures 26" (66cm) from CO, ending with a WS row.

2d. Shape the neck. Dec 1 st at neck edge (end of RS rows) every 4th row 15 times — 43 sts rem. Cont even until piece measures 40" from CO, ending with a WS row. Place sts on holder.

2e. Knit the right front. With lichen, CO 70 sts. Knit 3 rows.

2f. Change to St st, alternating 2 rows chicory with 2 rows lichen for 70 rows — piece measures about 10¾" from CO.

2g. Cont in stripe patt, dec 1 st at neck edge (beg of RS rows) on next row, then every 10th row 3 more times — 66 sts rem.

2h. Work 7 rows even, then dec 1 st at beg of next (RS) row — 1 st dec'd. Rep the last 8 rows 7 more times — 58 sts rem.

2i. Cont even in patt until piece measures 26" (66cm) from CO, ending with a WS row.

2j. Shape the other side of the neck. Dec 1 st at neck edge (beg of RS rows) every 4th row 15 times — 43 sts rem. Cont even until piece measures 40" (101.5cm) from CO, ending with a WS row. Place sts on holder.

3. KNIT THE SLEEVES

3a. Knit the left sleeve. With lichen, CO 18 sts. Purl 1 (WS) row.

3b. Work Rows 1–74 of Waves Left Sleeve Front chart, using the *cable method* (see glossary at craftzine.com/03/kimono) to CO sts at beg of RS rows as indicated — 60 sts after all incs have been made.

3c. With chicory, cont even until piece measures 12" from last color change on Row 74, ending with a WS row.

3d. Change to Waves Left Sleeve Back chart (turn Waves Right Sleeve Front chart upside down). Work Rows 1–79 of chart, binding off at beg of RS rows as indicated — 18 sts rem.

3e. Work 1 WS row even. With RS facing, BO all sts.

3f. Knit the right sleeve. With lichen, CO 18 sts.

3g. Work Rows 1–76 of Waves Right Sleeve Front chart, using the cable method to CO sts at beg of WS rows as indicated — 60 sts after Row 76 of chart.

3h. With chicory, cont even until piece measures 12" (30.5cm) from last color change on Row 75, ending with a WS row.

3i. Change to Waves Right Sleeve Back chart (turn Waves Left Sleeve Front chart upside down). Work Rows 1–79 of chart, binding off at beg of WS rows as indicated — 23 sts rem.

3j. At beg of next WS row, BO 5 sts — 18 sts rem. Knit 1 (RS) row. BO all sts.

4. ASSEMBLE YOUR PIECES

After knitting all the pieces, *steam-* or *wet-towel-block* all pieces to measurements. Let air-dry completely.

4a. Place all 43 right front sts on one needle and 55 right back sts on another needle with points toward the side edge and RS tog. Use the *three-needle method* to BO 43 sts for right shoulder, then BO rem 12 back sts.

4b. Place 43 left front sts on one needle and 55 left back sts on another needle with points toward the side edge and RS tog. Use the three-needle method to BO 43 sts for left shoulder, then BO rem 12 back sts.

4c. With yarn threaded on a tapestry needle and using the mattress st for St st with a $\frac{1}{2}$ -st seam allowance, sew side seams 26" from lower edge.

5. SEW CENTER BACK SEAM

5a. Fold sleeve with RS tog, meeting CO and BO edges. Measure 6" down from fold on curved edge to mark hand opening. With crochet hook, work slip-stitch seam along lower curved edge to that mark. Steam-press seam allowance to compress seam bulk and make a smooth curve.

5b. Turn sleeve right side out. Measure 11" down from shoulder seam along side edge of front and back. Mark 11" on each side of fold on sleeve. Pin sleeve to body, matching fold of sleeve to shoulder seam and matching 11" marks. Use the mattress st to sew sleeve to body.

6. CROCHET THE EDGING

6a. With lichen, RS facing, and beg at right center front lower edge, work 1 row of single crochet up right front, across back neck, and down left front edge.

6b. With chicory and RS facing, work 1 row of single crochet around the sleeve hand opening.

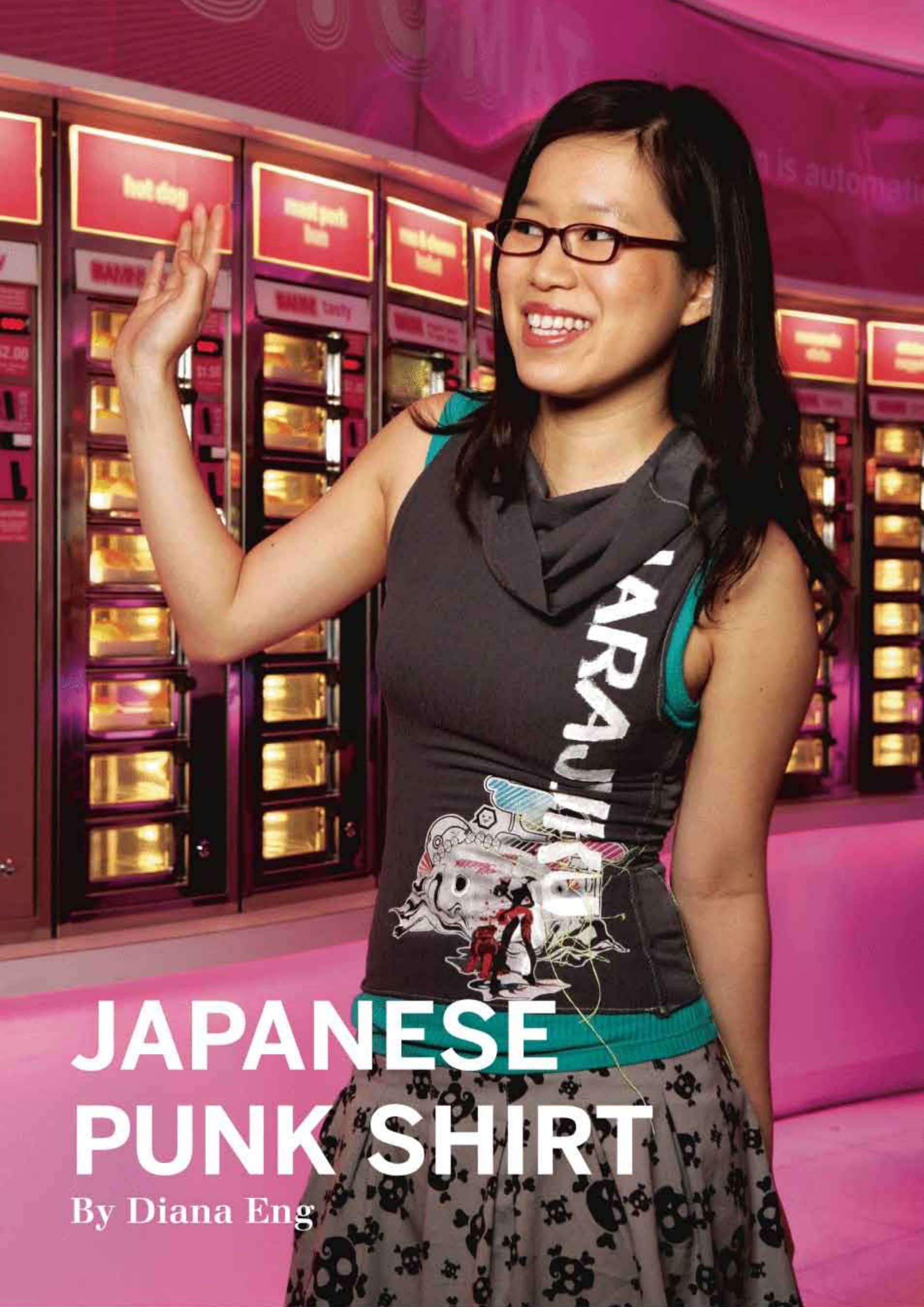
7. NECKBAND

7a. Measure 5½" down from shoulder seam along right and left center front edge and mark for the neckband placement.

7b. With chicory and RS facing, pick up and knit 1 st in each sc along right front, back neck, and left front between markers — about 70 sts total. Work even in garter st for 1½", ending with a RS row.

7c. With WS facing, BO all sts kwise. Steam-block crochet edges from WS of garment. Let air-dry.





JAPANESE PUNK SHIRT

By Diana Eng

DESIGN A PERSONALIZED STREET-STYLE T-SHIRT.

➡ Japan is known for its street fashion (popularized in the United States by *Fruits* magazine and Gwen Stefani's entourage of Harajuku Girls). Street style is more than just a cute outfit, it's a whole look, mentality, and way of acting. *Kogals* emulate the California Valley Girl, with bleached hair, dark tans, light-colored lips, and their own slang. Gothic Lolitas dress like Victorian dolls, complete with cute poses.

Tokyo's Harajuku district is world-famous, where young people dress up and gather by the Harajuku station to hang out with friends and hope to be photographed by passersby.

This shirt is created with some of the same techniques used by Japanese youths to personalize their street style.



» In Harajuku, fashion-forward teens mix traditional Japanese clothing such as kimonos or *geta* sandals with Western or local Japanese designs, or even with punk clothing. fruits-mg.com



» A variety of distinct fashion styles are worn in Harajuku, including Gothic Lolita, Wamono, Decora, Second-Hand Fashion, and Cyber Fashion. wikipedia.org/wiki/Harajuku_girl



» In the 70s, fashion designer Vivienne Westwood catapulted punk style by dressing bands such as the Sex Pistols. wikipedia.org/wiki/Vivienne_Westwood

Diana Eng is a fashion designer who designs with technology. Known as the "fashion nerd" from *Project Runway Season 2*, Diana's interest in sewing began at an early age, when she created stuffed animals with her grandmother. dianaeng.com

WHAT YOU'LL NEED



SHIRT

[A] Pattern pieces from craftzine.com/03/punk

[B] "Cut and sew" knit fabric like T-shirt fabric

[C] Paper and pencil

[D] Ruler

[E] Tape

[F] Tape measure

[G] Scissors

[H] Thread

[I] Sewing machine

GRAPHIC CUSTOMIZATION

[J] Iron-on T-shirt transfers I suggest Avery brand.

[K] Acrylic paint

[L] Brush

[M] Sponge

[N] Corrugated cardboard about the size of a shirt

[O] Iron

[P] Small piece of woven fabric

NOT PICTURED

Ballpoint needle

Pins

Silk pins if you use rayon, silk, or nylon fabrics that may run

➔ SEW A T-SHIRT AND ADD GRAPHICS, HARAJUKU STYLE

Time: 4–6 Hours **Complexity:** Medium

1. CHOOSE A FABRIC

We are creating a “cut and sew” shirt. Cut and sew means that the garment is made out of a knit fabric that can be cut and sewn together (unlike a sweater knit, which if cut will unravel). Knit fabrics have different amounts of stretch. We need to use a fabric that has at least a 40% stretch. Follow these 2 steps to see if your fabric is right for this project.

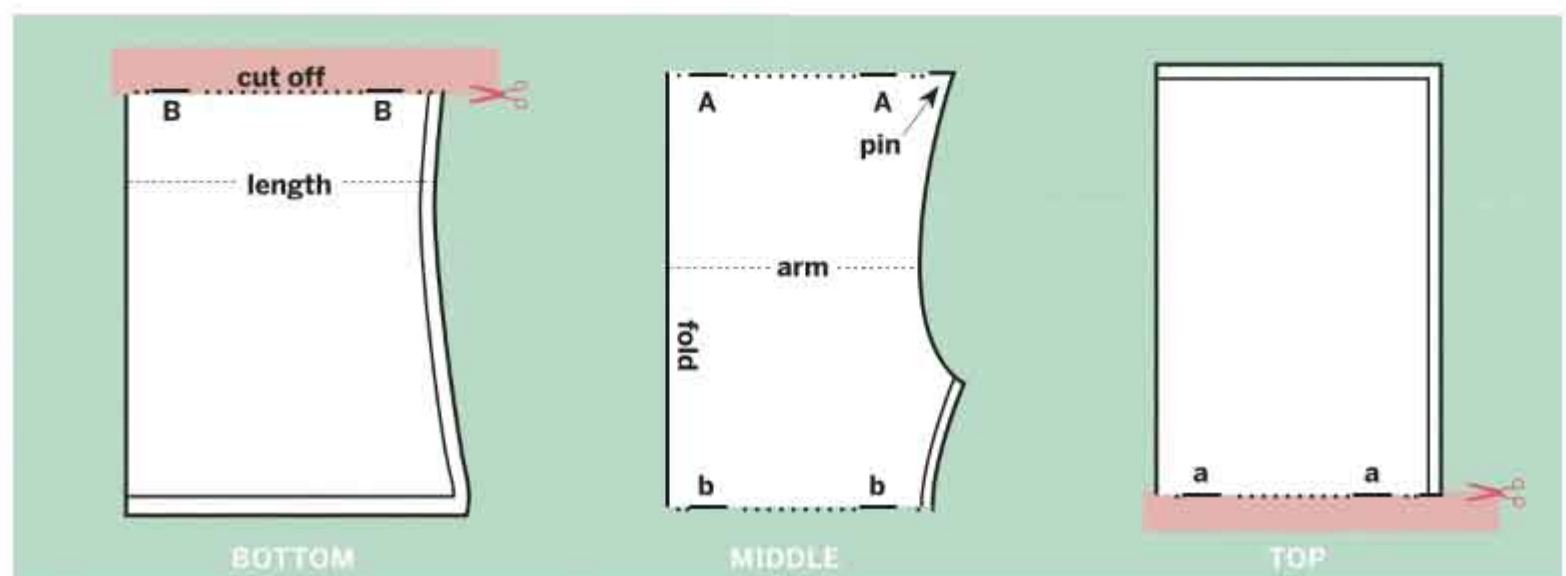
1a. Fold the cut edge of the fabric.

1b. Hold the fabric beside a ruler with 2 fingers at 0" and 2 at 10". Stretch the fabric. If the fabric stretches an extra 4" (if it becomes 14" long) then the fabric has a 40% stretch. (Don't stretch the fabric too hard. If you do, it won't recover and go back to its original size). You'll need 1½–2 yards of fabric, or 2 T-shirts' worth of material.

2. PRINT OUT AND ASSEMBLE THE PATTERN

2a. Print out the 3-page pattern offered at craftzine.com/03/punk. Then cut out the pattern from each page.

2b. Match the “a” line of the top piece to the “A” line of the middle; match the “b” line of the middle piece to the “B” line of the bottom piece. Then connect the pages of the pattern together with tape.



3. SIZE THE PATTERN

Measure your arm, bust, waist, and shirt length. Then use the formulas here to calculate any size changes. If the width needs to be increased, add to the width beside the fold line. If the arm size needs to be increased, cut the pattern at the arm line and add the increase. If the length of the shirt needs to be increased, cut the pattern at the length line and add the increase.

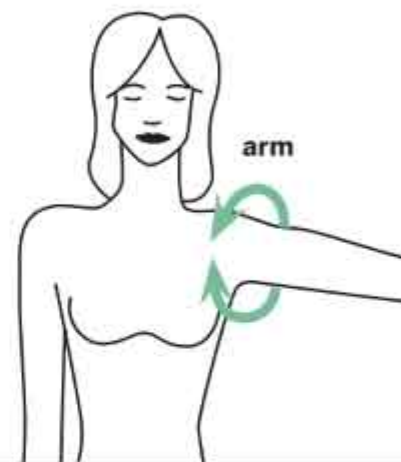
ARM SIZE INCREASE

Measure around your arm at the shoulder. If the measurement is $13\frac{1}{2}$ " or less, then do not increase the arm size and leave as is. If measurement is greater than 13" you will need to increase the arm size: divide your measurement by 2, then subtract $6\frac{1}{2}$ ".

(arm size measurement/2) – $6\frac{1}{2}$ = arm size increase

Example: Arm size measurement is 16", $(16/2) - 6\frac{1}{2} = 1\frac{1}{2}$ "

Arm size increase = $1\frac{1}{2}$ "



WIDTH INCREASE

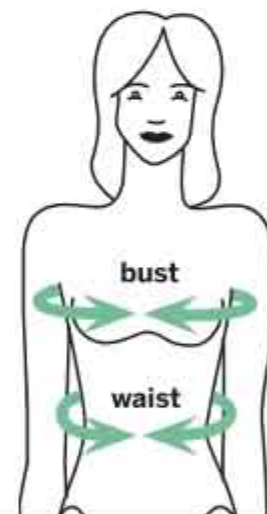
Measure around your bust (at apex) and waist (at high waist, the narrowest part). Add measurements together. If measurements are 64" or less, then do not increase width and leave as is. If measurement is greater than 64" then divide measurements by 8 and subtract 8".

$[(\text{bust} + \text{waist measurement}) / 8] - 8" = \text{width increase}$

Example: Bust measurement is 38", waist measurement is 30"

$[(38 + 30) / 8] - 8" = \frac{1}{2}"$

Waist increase = $\frac{1}{2}"$



LENGTH INCREASE

Measure the length from your neck base to upper hip. If the length measurement is 19" or less, do not increase and leave length size as is. If the length measurement is less than $(18" + \text{arm size increase})$, then do not increase and leave the length size as is.

Example: Length measurement is 19", arm size increase = 3"

$19" < (18" + 3")$

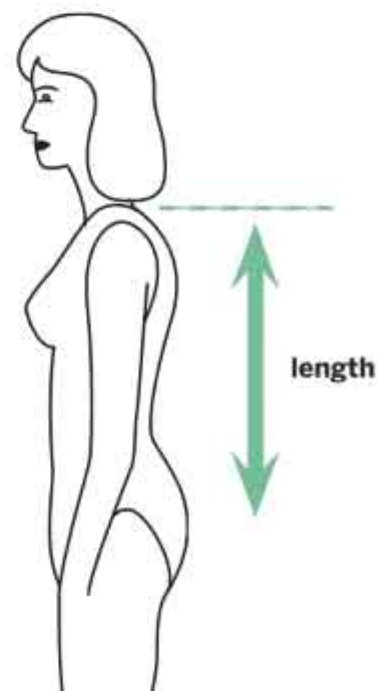
If the length measurement is greater than 19", then subtract $(18" + \text{arm size increase})$ from length measurement. If there was no arm size increase, then arm size increase is 0.

length measurement – $(18" + \text{arm size increase}) = \text{length increase}$

Example: Length measurement is 21", arm increase is $1\frac{1}{2}"$

$21 - (18" + 1\frac{1}{2} ") = 1\frac{1}{2}"$

Length increase = $1\frac{1}{2}"$



4. CUT OUT THE PATTERN

4a. Fold the fabric along the grain so that the uncut edges match up. Make your fold as straight as possible.

4b. Line up the pattern edge marked "fold" with the folded edge of the fabric and lay the pattern on the fabric.



OPTIONAL: Pin an X at the top and bottom of the armhole to mark it (pin on both sides of the fabric, not through it).

4c. Pin the pattern in place. Then cut out the pattern piece. This is the front.

4d. Take a second piece of fabric and repeat Steps 4a–4c for a second pattern piece (the back of your shirt). Don't try to cut out both at once. Since the fabric is folded, cutting both pieces at the same time will not be accurate.



5. SEW YOUR SHIRT

5a. Overlap the side seams of the front and back pieces $\frac{1}{2}$ " and pin them together (be sure not to pin the armhole closed on both sides!). You will be forming a tube out of the 2 pieces of fabric.

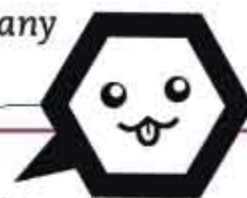
5b. Sew with a $\frac{1}{4}$ " zigzag stitch (sewing with a zigzag stitch allows knit fabrics to stretch) directly in the center of the $\frac{1}{2}$ " overlap. You can line up the overlap with the sewing foot to make sure that the stitch stays in the center.



5c. Leave a raw edge at the neck, bottom, and armholes. Finish the shirt with a $\frac{1}{8}$ " zigzag stitch, $\frac{1}{4}$ " away from the edge.

6. CUSTOMIZE YOUR GRAPHICS

You can customize any type of clothing!



Iron-On

- » Choose one of the T-shirt graphics designed by Thomas Moon from craftzine.com/03/punk and print it out on an iron-on T-shirt transfer.

NOTE: Use light T-shirt transfers for light-colored shirts and dark T-shirt transfers for dark-colored shirts. (Dark shirt transfers have a white background.) We suggest Avery T-shirt transfers.

- » Cut out the graphic, leaving a bit of extra transfer at the edges of the image.
- » Follow the package instructions to iron the transfer onto the shirt. For a more distressed/worn look, iron the image for less than the recommended time, i.e., if the recommended ironing time is 3 minutes, try 2½ minutes. Test this method first to see what effect you like.



Embroidery

- » Using your sewing machine, embellish the transfer with freehand stitch lines. Play with the zigzag stitch and stitch spacing. Leave loose threads.



Screen Print Effect

- » To add further decoration, stretch the shirt over a piece of corrugated cardboard (stick the cardboard inside the shirt). Paint a bit of acrylic paint with a brush, sponge, fingers, etc. Make sure to use a thin layer, because screen prints are not usually bumpy or textured. Scrape or blot off any excess paint, and let dry. Before washing the shirt, throw it in the dryer to set the paint.

NOTE: For the first wash, you may want to wash the shirt separately to make sure the colors don't bleed onto other clothing.



Label

- » On a separate piece of woven fabric, iron on a label from craftzine.com/03/punk, or paint your own label. Leave a fabric edge, or stitch the edge for a patch effect. It's all about placement, so attach it to a unique spot.

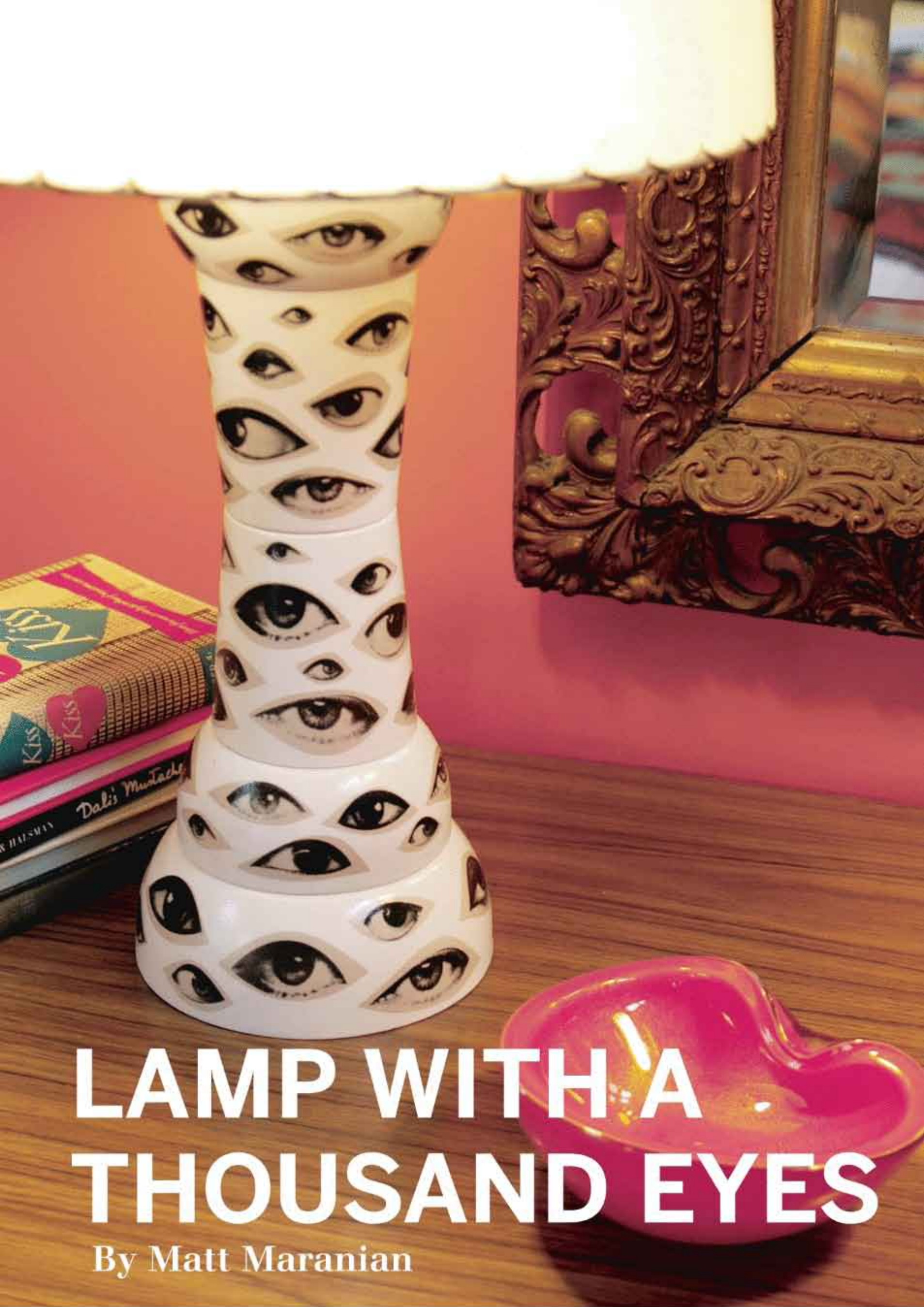


These graphic customization techniques can also be used to personalize your own jeans, pants, skirts, button-down shirts, sweaters, jackets, and hoodies. So take a look at your wardrobe and see what needs to be modified — Harajuku style.



Thomas Moon is a graphic designer based in New York City. His design philosophy is: "An artist is what I am, design is what I do." tomodesigns.com

FINISH X



LAMP WITH A THOUSAND EYES

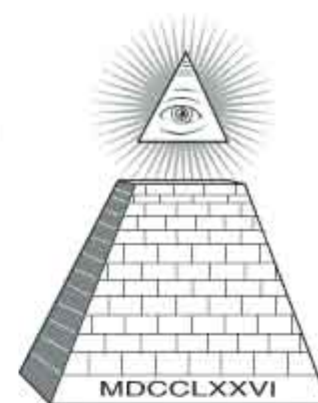
By Matt Maranian

MAKE AN EXOTIC LAMP USING FOOD CONTAINERS AND SCAN-WORTHY EYES.

» Roger Korman meets Man Ray in this from-scratch assemblage that requires virtually no skill. It does, however, require a little vision with respect to overall style and design, as much as stacking cottage cheese containers constitutes “design.”

The lamp base is composed of plaster forms cast from plastic food containers. Reusable storage containers like Tupperware will offer the most interesting shapes, but yogurt, cottage cheese, and sour cream containers will do the trick, too — plus, you need your calcium.

The human eye makes for a nice, bold graphic, but certainly don't let your options end there — any high-contrast image will work for this design. These particular eyes were scanned from my vast vintage magazine collection.



» The “Eye of Providence” on the back of the U.S. one-dollar bill stirs much debate over the nature of its true meaning.

howstuffworks.com/question518.htm



» It was all about the eyes when Elizabeth Taylor starred in *Cleopatra*, portraying the famous Queen of Egypt in 1963.

wikipedia.org/wiki/Elizabeth_Taylor



» Tupperware pioneered direct marketing with their “Tupperware Parties” back in the 1950s.

wikipedia.org/wiki/Tupperware

Matt Maranian is a best-selling writer, designer, and bon vivant whose books include *PAD* and *PAD Parties*. He lives in New England.



[A] Plaster of Paris

[B] Shade

[C] Newsprint sketch paper

[D] Plastic bucket

[E] Newspaper

[F] Small mixing bowl and whisk

[G] Plastic food containers from yogurt, cottage cheese, to-go, or food storage; basically anything that tapers at the base.

[H] Threaded lamp pipe sized to desired height

[I] Carbon steel handsaw

[J] Pencil

[K] Lamp cord set

[L] Locknuts and washers
1-IP locknuts (3)
1" 1-IP washers (2)

[M] Socket set

[N] Fine-grade sandpaper

[O] Wood drill bits 1½", ¾"

[P] Wood supports of equal size (2) or 2 books covered in paper bags

[Q] Paintbrush or dish towel

[R] Spray varnish with gloss finish

[S] Kilz primer

[T] White glue

[U] Lamp harp

[V] Flour

[W] Electric drill with ¼" bit

[X] Measuring cup

[NOT SHOWN]

Images of eyes (go to craftzine.com/03/lamp for downloadable eyes)

Computer scanner/printer

DESIGN AND CREATE YOUR OWN LAMP FROM SCRATCH

Time: 2–3 Days **Complexity:** Easy

1. CHOOSE THE SHADE

First start with a shade you like. It will be much, much easier to size the lamp to your shade rather than the other way around. This how-to is created for a shade that requires a lamp harp (the wire form on which the shade is attached), but a clip shade will work just fine too, and will allow you to skip a couple of the steps.

2. CHOOSE YOUR MOLDS

When choosing plastic containers to cast your forms, you will need to consider only 2 things. Thing 1: select containers with smooth walls that taper at the base, otherwise you will never be able to release your mold. Thing 2: the containers you choose should create plaster forms that stack and invert on each other to create a lamp base with a nice silhouette. Aside from that, choose whatever you want.

3. MOLD THE LAMP BASE

3a. First determine the amount of plaster you'll need, based on the size and number of plastic containers you've chosen as your molds; figure that 2 cups of dry plaster and 2 cups of water will make 2 cups of wet plaster. Pour the water into a plastic bucket. Add the dry plaster by sprinkling it into the water in small quantities, whisking constantly to prevent the plaster from clumping. A wire whisk may seem a little fussy for mixing plaster, but it is positively foolproof for a smooth consistency.

3b. Once the plaster is mixed and completely free of any dry clumps, pour it into your plastic food container molds. Work quickly — plaster sets fast. Fill the molds about $\frac{1}{4}$ " to $\frac{1}{2}$ " shy from the very top of the container; this will help for an easier mold release once dry.

3c. Allow the molds to set for an hour. Once set, flip each mold and tap the lip flat on a tabletop until the set plaster form is released. Allow the forms to sit in an arid, preferably warm spot for a day or more, until they become bright white and bone dry.

4. DRILL THE BASE SECTIONS

4a. Upturn the piece that will serve as the bottom of the lamp base. Using a 1½" paddle bit, drill a hole centered on the bottom of the form, about 1" deep.



4b. Place 2 equal-sized wood supports (or books covered in paper bags) a few inches apart on your work surface — this will help prevent your drill bit from hitting the tabletop as it passes through the underside of the plaster forms. Place the upturned base piece over the wood supports. In the center of the 1½" hole, drill another hole straight through, using the ¾" bit.



4c. On the side of the base, from a point about ¾" from the bottom, use the ¼" bit to drill a radius hole straight through to the center of the base, meeting the 1½" center hole. This will be the lead for the lamp cord.



4d. Drilling one section at a time, use the ¾" bit to drill a hole straight through the center of each plaster form, propped up by the wood supports.



4e. Softly smooth any of the rough edges of the forms with sandpaper, and remove all the plaster dust with a clean, dry dish towel or dry paintbrush.

5. PRIME THE BASE SECTIONS

Working in a very, very, very well-ventilated area over newspaper, give each plaster section 2 coats of Kilz spray primer (they don't call it Kilz for nothing), allowing the first coat to dry before applying the second.

If the dried plaster didn't end up looking white and fresh, you may want to paint the forms before the next step.

6. ADD THE EYES

6a. The eyes shown here were scanned from the pages of my vast vintage magazine collection (download them at craftzine.com/03/lamp). However, eyes are pretty easy to come by. Look for magazines with lots of makeup and hair product advertising, and you'll find some good clear eye images.

Once you've found a good assortment of high-contrast images of eyes, scan them (grayscale). Then flip, enlarge, or reduce to varying sizes, and print on newsprint sketch paper cut to 8½"×11". Cut each of the eyes just outside the actual image area.



6b. Combine ⅓ cup of Elmer's glue, ¼ cup of flour, and 1 cup of hot water. Mix with a fork or a wire whisk until the glue and flour have completely dissolved. Dip each eye into the glue mixture, completely submerging each one. Then remove, shake off the excess liquid, and apply the eyes to the lamp forms.

If your plaster forms have curved walls, allow the printed eyes to soak in the glue for a few seconds to really saturate the paper — this will help make the paper mold to a curved surface. After applying an eye, gently press it into place with a dry dishtowel. If you are working on a curved surface, press firmly and hold for a few seconds. Wipe any excess glue from the plaster. Allow the eyes to dry completely.

7. VARNISH THE BASE SECTIONS

Working in a well-ventilated area over newspaper, coat each plaster form with at least 3 coats of clear spray varnish. Allow each coat to dry completely before applying the next coat.

8. ADD THE THREADED LAMP PIPE

The only tricky part of this project is choosing the length of the threaded lamp pipe. This threaded pipe is sold in the exact same place where you'll find socket sets and lamp cords in the hardware store, and it is sold in varying lengths. The threaded pipe should measure the same as the overall height of the lamp base, or a little less. If the idea of working out these measurements is just too much for you to process, get a pipe much longer than you think you will need, and once you've constructed your lamp base, cut the pipe with a carbon steel handsaw (it's easy to cut through, really).

8a. Slide a washer and a locknut over the bottom end of the threaded lamp pipe, and slide the pipe through the bottom hole of the base piece.



8b. Stack the remaining pieces over the pipe, center the stack, and secure the assemblage in place by sliding another washer and locknut at the top end, tightening flush against the top form, allowing for a 1/2" exposed end of the threaded pipe.



8c. Slide the lamp cord through the side lead in the base, pulling most of the length through. Continue to draw the end of the lamp cord through the threaded pipe, up through the top end.

8d. Connect the lamp hardware; slide the lamp harp base onto the pipe first, and secure with another locknut. Next, screw down the socket cup.



9. WIRE IT UP

The lamp cord splits into 2 separate wires — the casing on one wire is smooth, and the casing on the other wire is ribbed.

9a. Take a wire, twist any loose strands tightly together, then loop the wire clockwise around a terminal screw, and firmly tighten into place. Connect the wire in the smooth casing to the brass terminal screw on the socket, and connect the ribbed wire to the other terminal screw.



9b. Slide the metal socket shell over the socket until it clicks firmly into place, then connect the lamp harp and shade. You're all done! Now place alongside your bed as a reading lamp; perch it in a windowsill to scare away noisy magpies; or engage in a championship staring contest.



FINISH 



FOLD IT

Origami Earrings

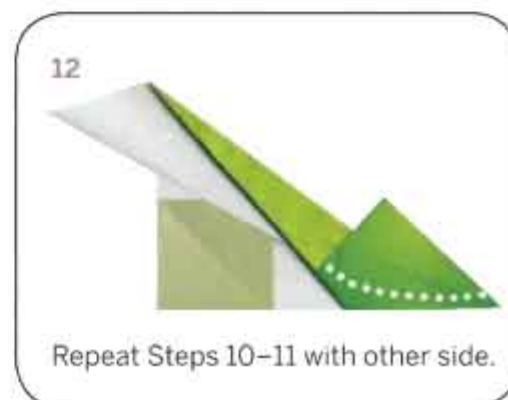
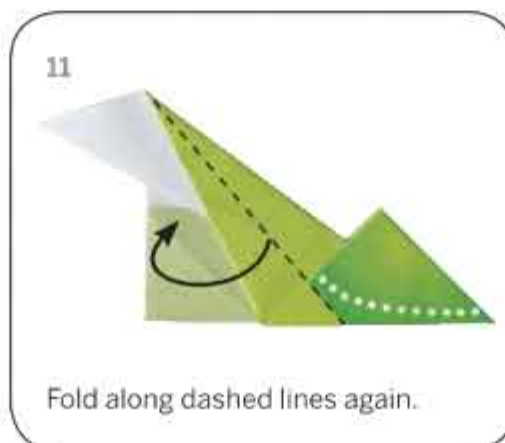
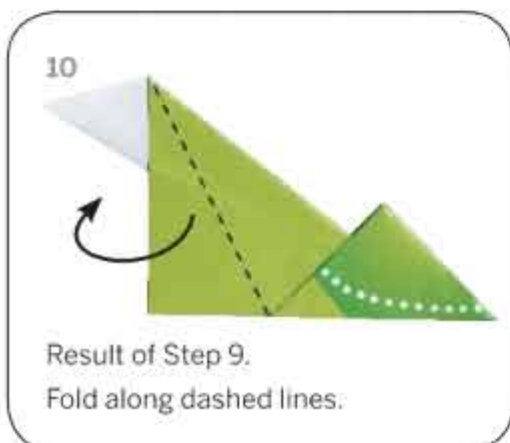
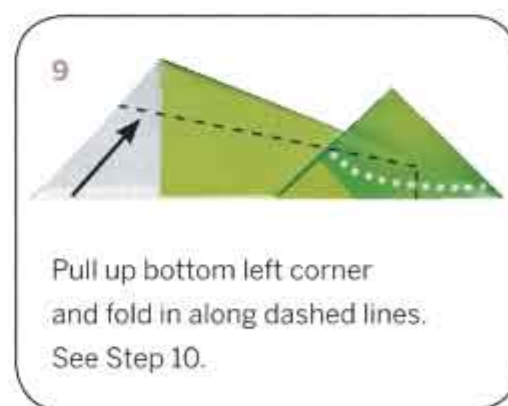
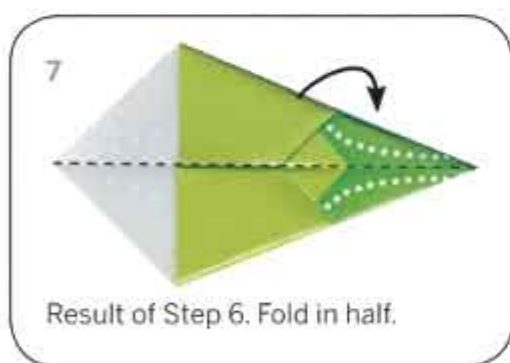
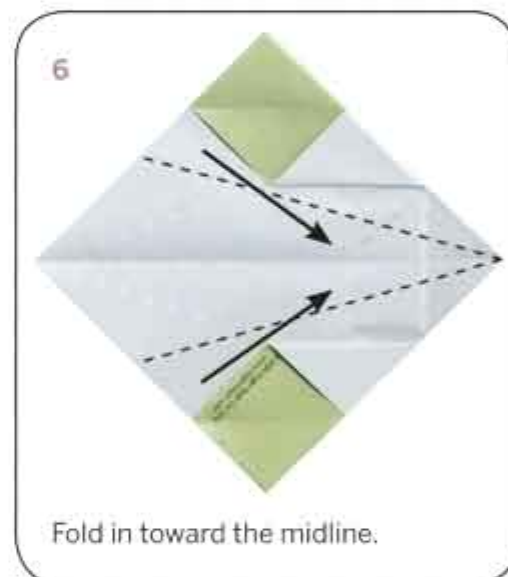
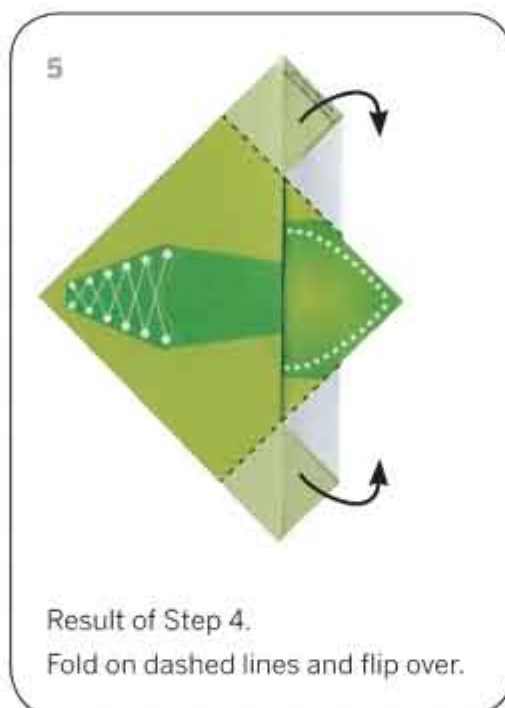
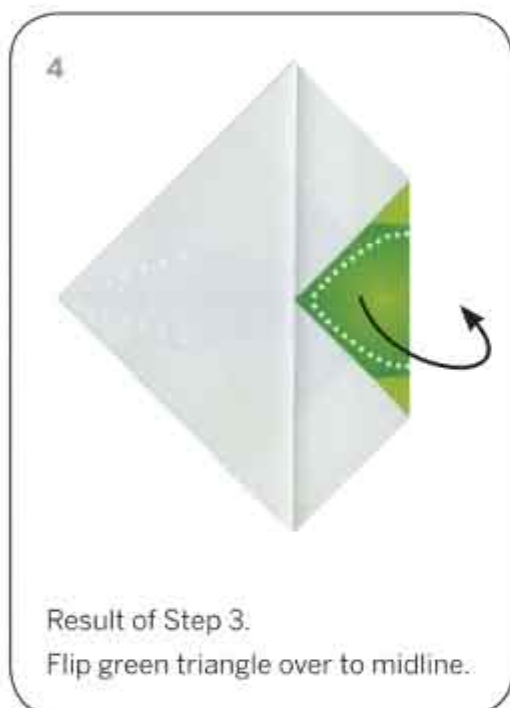
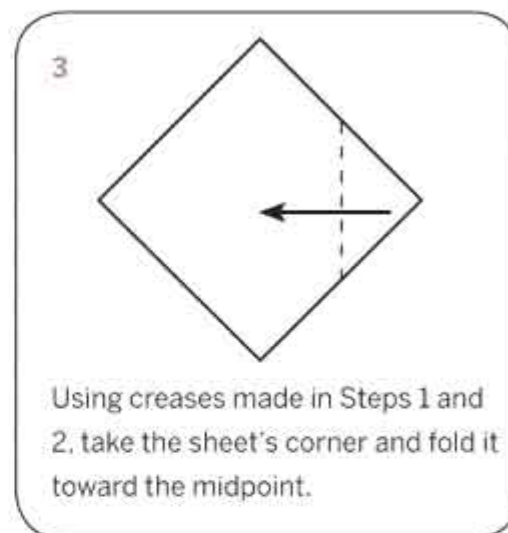
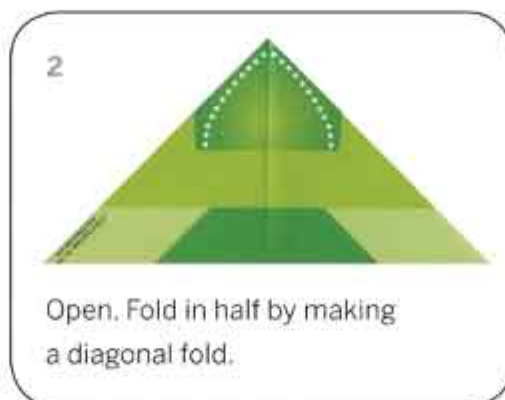
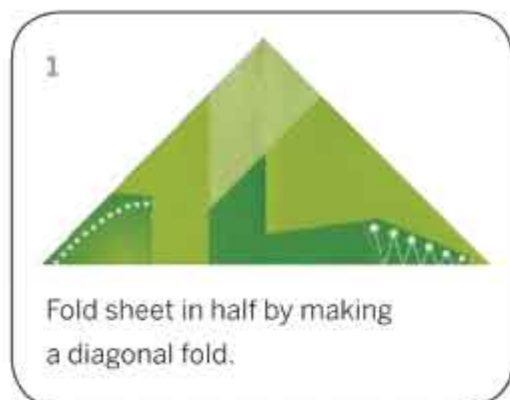
Fold paper into a delicate pair of high-heel earrings. BY CINDY NG

Whoever thought a pair of high heels could be a smart, chic, and functional accessory? These earrings are so adorable, they make origami a craft well worth learning. Here are five reasons why. 1) Smarts: Origami engages your mind while offering a fresh way of thinking. 2) 3-D coolness: You are creating a super cute pair of shoes from a simple sheet of paper. 3) Meditative: Once you learn the pattern, origami can be a method of relaxation. 4) Tactile: Folding paper teaches skills a computer can't. 5) Painless: These pumps won't hurt your feet (maybe your brain, but some brain exercise isn't so bad!).

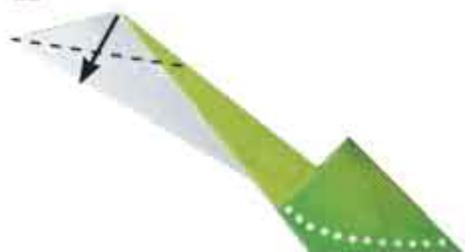
I'd say this project is for the courageous novice with some experience with origami, but ready to learn advanced folds and creases. Remember, origami takes practice, patience, and sometimes improvisation. Happy folding!

Practice with the biggest sheet first, before you advance to the mini high heels.
If you are stuck on a step, look at the next step for more information.
Mini high heels do not require Step 16.

Materials Shellac spray (if you can't find shellac, improvise with clear nail polish), origami paper 4½"×4½" (for practice) and 2"×2" (for earrings), eye pins, earwires, wire cutter, round-nose and plain-nose pliers, and baby beads



13



Fold along dashed lines.
Repeat with the other side.

14



Open heel.

15



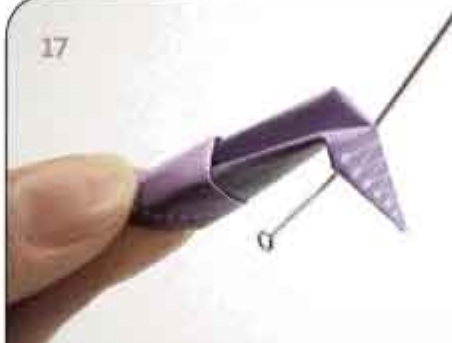
Top view result from Step 14.
Use dashed lines as a folding guide,
and bring the heel down.

16



Fold in along dashed lines to
conceal the point of the heel.

17



Use an eye pin to poke a tiny hole
through the heel top — be gentle!

18



Thread 3 baby beads onto the eye pin.

19a



Create a small loop (roughly $\frac{3}{16}$ ")
before the top bead, using your
round-nose pliers to twist the wire.

19b



Loop the wire 3x around the needle.
Clip off the excess with a wire cutter.

19c



Repeat all steps with the
second earring.

20



Spray shellac all around the earring. Wait 1–2 hours for it to dry. Use plain-nose pliers to attach earrings to earwires. Voilà! You're done and ready to strike a pose!

Cindy Ng is an origami designer and principal of Finger Magic. Based in the San Francisco Bay Area, she is committed to making origami design better. See fingermagic.com to learn more!



Origanimals for Dinner

Spiff up your table with origami cloth napkins.

BY DIANA ENG

When I was a little girl, I would accompany my parents on their dinner dates at fancy restaurants. I was often bored. Since it isn't socially acceptable to play with your food, my mother would entertain me with my napkin. She would fold my napkin into all sorts of fun shapes — puppets, houses, snails, birds, rabbits — and we both became very fond of origami.

In memory of dinner dates with my parents, here is a rabbit created from some of my favorite childhood folds.



Photograph by Kate Lacey



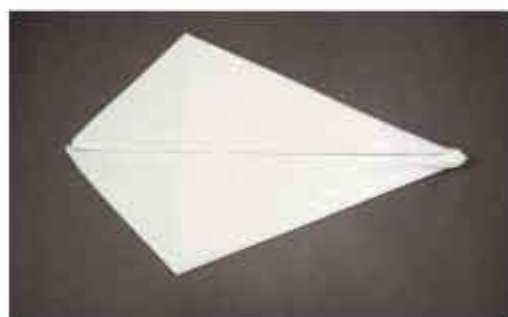
For best results, start with a pressed, well-starched napkin.



Fold the napkin in half to create a triangle.



Fold down the top so that the edge is at the center of the triangle.



Fold up the bottom so that the edge is at the center of the triangle.



Fold the top and bottom corners to the center.



Fold the left side to the right to create a rectangle (approximately 2" wide).



Flip the rabbit over.



Fold the right side to the left so that the point is a bit to the side of the left edge.



Fold the top edge to the bottom edge.



Rotate up (this rotated section will become the head and ears).



Tie ribbon tightly under the head to secure the rabbit.



Fold down the ear (above). Spread out the bottom of the rabbit (below).



Materials

- » Starch
- » Iron
- » 15" piece of ribbon
- » Cloth napkin

Diana Eng designs with technology. Known as the "fashion nerd" from *Project Runway* Season 2, Diana's interest in sewing began at an early age, when she created stuffed animals with her grandmother. dianaeng.com

FERMENT IT



One-Week Wine

Make wine anywhere — even on a bike trip.

BY ALASTAIR BLAND

In June 2006, I biked through Greece for seven weeks. The summer brings hot, arid conditions there, yet feral roadside fruit trees grow by the millions, particularly figs, cherries, and mulberries. The berries made for excellent road fare, but it occurred to me that mulberries also could make allowable wine.

Greeks, however, like Californians, are a bit hung up on the whole grape craze, and the only way I was going to taste mulberry wine was to make it myself. So I crushed the berries by hand, collected the juice in my 1-quart bottle, and added bread yeast to turn the fructose into our good friend, alcohol. I snugly lodged the bottle in a travel pannier on my bike while the juice fermented, and in four tries my results were consistent and potent: full-bodied, no-joke wine within one week — no corkscrew needed.

Photography by Alastair Bland and Sally Bland

Materials

- » **Bicycle** While not required, this vehicle allows for a fast rate of travel and easier access to roadside trees than is offered by the large, noisy, and cumbersome automobile.
- » **½ gallon of fruit**
- » **Clean sock**
- » **1-quart jug** or larger with a sturdy screw cap
- » **Second vessel** for use as a transfer container
- » **Funnel** not required but certainly helpful
- » **Yeast:** Wine, beer, champagne, or bread



1. Pick a half-gallon of berries.

Depending on the wealth of the tree or bush, this may take as little as 30 minutes or more than an hour.

2. Juice the berries. For this step you'll want a water source nearby for washing off when you've finished. Take a clean sock or a sack fashioned out of cheesecloth and fill it about $\frac{3}{4}$ full with mulberries. Squeeze from the top down. The juice will seep through the fabric and down over your fingers. Carefully drip or funnel it into your bottle, or a temporary collection vessel with a wide brim. When the berries in the sock have been squeezed dry, discard the pulp and refill the sock. Keep on juicing.

3. Jar the juice. When your berry collection is spent, pour the juice into your sealable container. You'll want a screw cap, as it can be tightened almost all the way — but not quite — and thus allow for the fermentation gases to escape. Leave $1\frac{1}{2}$ "

of empty space to accommodate the bubbling and frothing that occurs as fermentation commences. Drink any excess juice you may have.

4. Add the yeast. Winemakers and brewers use specially bred yeasts, which are available at homebrew and winemaking supplies shops. Bread yeast from the local countryside baker also does the trick, and a pinch is all you need for a quart of wine. Sprinkle it over the surface of the juice (no need to stir it in). It can be entertaining to watch the yeast particulates begin to wake up from their dormancy as they react to the surplus of sugar in their midst. Within several hours they will begin to swell. Bubbles may appear around them, and within 30 hours, a foamy head will have developed on top of the fruit juice.

WARNING: Beware of explosion! We are not concerned here about an explosion of heat and flame, but rather one of sheer pressure and sticky juice. To avoid a minor disaster, you must periodically loosen the cap to allow the pent-up gases to escape. If your bottle remains stationary during your winemaking enterprise, you can keep the cap loosely sealed for the duration of the fermentation. You may hear a persistent fizzing or whistling noise as the gases seep into the open air.

When traveling, however, circumstances are more complicated. On the bike, I keep my bottle tightly sealed to prevent spillage. Meanwhile, the constant disturbance produced by the rigors of travel actually invigorates fermentation, thus increasing the rate of pressurization. At traffic lights and food and water breaks, I always loosen the cap for a moment, then reseal it before moving onward.

ANOTHER WARNING: In the midst of heavy fermentation, never completely remove the cap, no matter how badly you wish to peek inside at your frothing wine. Carbon dioxide bubbles will abruptly expand in the liquid, and within seconds the juice will accelerate upward. If the cap is not replaced in an instant, much of your potential wine will spill over the brim and be lost.

5. Ferment. Allow 7–10 days for complete fermentation. By day 4 or 5, you will notice a deceleration of activity in the bottle and a progressively weaker hiss each time you crack the cap to release the pressure. If you wish to drink your mulberry wine slightly bubbly, enjoy it now, but it will be less potent than fully fermented, non-bubbling wine.

6. Decant. To prepare your wine for consump-



Fig. A: The transfer of berries to the cloth.

Fig. B: The cloth being squeezed to juice the berries.

Fig. C: The berry juice being transferred to the container.

Fig. D: Yeast being added to the container.

Fig. E: Filtering of the mixture.

Fig. F: The completed fermentation.

tion, let the bottle sit undisturbed for 6–8 hours. Expired yeast cells and other “dust” precipitates from the liquid and forms a sooty layer of sediment on the bottom of the bottle. Pour the wine into a clean vessel, leaving waste matter behind. Your clean sock may be used as a filter. Wash out the fermentation vessel, pour the wine back in, and seal the cap.

7. Drink! Mulberry wine is a rustic, punchy, big-boned beverage, dominated by yeast aromas and lingering traces of berries. There is little tannic quality, making it surprisingly smooth. The alcohol probably runs at 8% by volume, although I never had the opportunity to measure. Don’t expect a first-rate drink — this is travel wine. Enjoy it in the afternoon, but remember that it’s always 5 p.m. somewhere, and in Europe it doesn’t really matter anyway.

Final Thoughts

In my 2,000 miles of cycling through Greece, I encountered four easily distinguished varieties of mulberries: white, pink, purple, and black. All were delicious, but I reserved the black mulberries for wine. These fruits ripen in June, becoming so packed with

juice that they burst at the most delicate touch, and shower the harvester with a cascade of sticky syrup. While this is an unpleasant drawback, the black mulberry ultimately makes quite good wine.

On-the-road fermentation extends beyond Greece and mulberries. Wherever your next overland expedition takes you, watch the roadside vegetation. Fruit trees, bushes, and vines grow almost everywhere, and blackberries, blueberries, raspberries, and cherries all produce fine wine. Prickly pears, carefully pulled from the cactus, sliced open and pulped, render wonderful, mild juice, and grapes of course work well. On the back of my bicycle I’ve produced some mighty, head-spinning zinfandel.

My last word of advice for the traveling vintner: never steal, and never hop fences in pursuit of fruit. If the tree or vine is clearly unpicked, with fruit splattering on the ground below, then go for it. Pick away.

Alastair Bland is a freelance writer in San Francisco. An avid cyclist and homebrewer, he travels frequently while fermenting fruit juice, but he can always be reached by email at allybland@yahoo.com.

Japanese Sumi Ink Marbling

Create gorgeous monochrome-marbled paper in seconds. BY MARCIA FRIEDMAN

Some years ago, on a visit to Istanbul, I wandered into a little guesthouse tucked into a street just down the hill from Topkapi Palace. The owner, Hikmet, was a master marbling artist, and the place reflected his passion for the art form. Everything in sight was marbled in bright colors and myriad patterns: lampshades, draperies, picture frames, bedsteads, plus a stunning array of wearables. I've been in love with marbling ever since.

Shortly after my trip I had the opportunity to try my hand at oil marbling. I had great results, but the process required lots of materials, some of which I'm sure are toxic. And I knew it would take a lot of time to master control over the swirling pigments to achieve the beautiful patterns I saw in books.

+ INK IT! SUMI INK MARBLING



A



B



C



D

Fig. A: Materials you need to get started. Fig. B: This white dishpan, made by Rubbermaid, is easily cleaned without leaving stains.

Fig. C: When first poured, the ink looks solid and heavy, but because it's water-based, most of it stays on the surface. Fig. D: Comb the ink for beautiful patterns.

Materials

- » **Bottle of Japanese sumi ink** This can be found in most art stores. Made from vegetable oil soot, this nontoxic ink produces the "five colors," or shades of black, used in traditional sumi painting.
- » **Shallow plastic tray** larger than your paper
- » **Sheets of white or light-colored paper** medium to heavy weight, such as card stock
- » **Old comb or hair pick**
- » **Medium to large brush**
- » **Water**

Marbling has been around for centuries (especially in Asian countries), and there are a variety of techniques, both historical and contemporary, that you can try. But one of the easiest is using Japanese sumi ink and plain water to create beautiful black, gray, and white designs on a variety of papers. These can be used for card-making, bookbinding, scrapbooking, and other craft projects.

1. Set up your marbling tray.

Fill the plastic tray with 3–5 inches of water. Pour a small amount of the sumi ink on the surface of the water (some of it will sink to the bottom; that's why you only need a small amount) and swirl it around with the comb or hair pick. Try to cover the surface of the water with ink. The more you move the comb through the water, the more detailed the pattern will be.

2. Create your marbled paper.

Hold the paper by the edges, and starting at one edge, roll a sheet of paper slowly along the surface of the water in the plastic tray. Carefully turn it right side up and set aside to dry.

Photography by Marcia Friedman



Fig. E: Slowly roll the paper onto the surface of the ink and water mixture. Fig. F: Carefully move the wet marbled paper to a flat surface to dry. Fig. G: Painting clean water on a piece of paper before marbling will give

you alternative results. Fig. H: Once "painted" with the clean water, roll the paper onto the inked water; white areas will be left where you painted. Voilà!

You can do the same with a second piece of paper, which will have a lighter gray design. After marbling 1 or 2 pages, add a little more ink to the water tray and repeat the process. If your designs become less marbled and more overall gray, dump the water and start again.

NOTE: Use a paper size slightly larger than you would like your finished piece to be. This way you can trim the edges you hold, as they might not touch the surface of the water.

3. Press the paper flat.

After the paper is slightly dry, you might want to press it under some weights to keep it flat. If it still buckles, use a slightly warm iron when the paper is completely dry. The plastic tray and comb can be cleaned easily with soap and water.

Try Variations

a. This first variation will allow you an interesting white or light gray space, in which to put some writing or other design. After you've poured some ink onto the water, dip the large brush in a cup of plain water and make some random marks on the paper. Turn the paper upside down (water brush marks on

the bottom), and roll it carefully along the surface of the water in the plastic tray. The sumi ink should not stick to the brush marks, leaving white spaces you can write in or embellish in some other way.

b. This second variation will produce a brighter, more solid color(s). Rather than pouring the ink into the water (Step 1), dip a fine-tipped paintbrush into the ink, then lightly poke the tip of the paintbrush onto the water's surface. Repeat this as many times, and with as many colors, as you wish. You may touch the water's surface in the same spot over and over again, creating a bullseye effect, or in different spots, depending on the look you want.

c. There are also variations with the actual marbling process. Although combing works fine, you can also try dragging a (plucked) strand of your hair across the water's surface. Or simply blow across the water's surface.

Marcia Friedman loves letters, inks, and papers. As a professional graphic designer and calligrapher, she gets to indulge these passions fulltime. She is also an avid scrapbooker and photographer.



Foundational Calligraphy

Try this elegant hand to pen your next letter.

BY MARCIA FRIEDMAN

M "I live, breathe, eat, and sleep letterforms. When on a diet, I consume more l's and i's, and fewer o's and q's." —Anne Yamasaki

y friend Anne's words express exactly how I feel about those 26 little marks that make up our alphabet. I've always been fascinated by lettering, and after 30 years of calligraphic practice, that fascination has not waned. I doodle letters during meetings, while watching TV, or on the phone.

There are many styles (called hands), but foundational is one of the most important to learn. It forms, well, the foundation of calligraphic education. Based on a 10th-century English Carolingian manuscript, it was developed by Edward Johnson in the early 20th century. With practice, you can use this elegant letterform for cards, menus, posters, and whatever else you dream of.

foundational

A

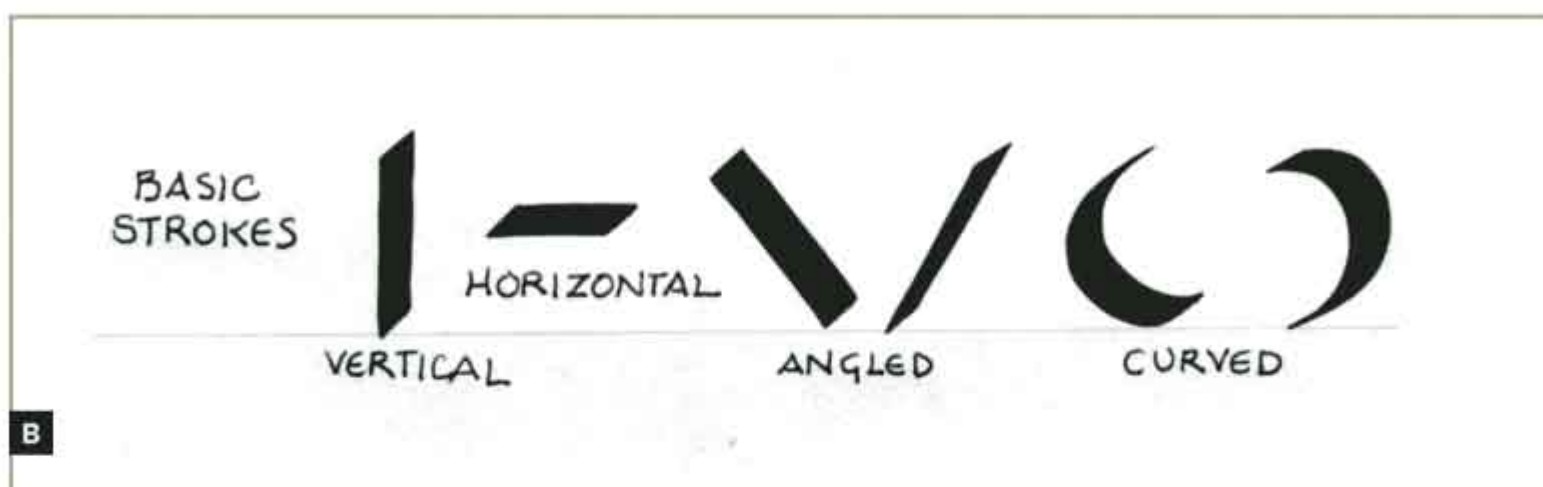


Fig. A: This foundational hand is the first hand most people learn when starting calligraphy because of its familiarity in relation to other writing styles.

Fig. B: Foundational letters are made from these basic strokes. For instance, a "t" is made with a vertical, horizontal, and a curved stroke.

If you are just starting out in calligraphy and don't want to invest in penholders, metal nibs, and ink, marker pens work very well. I find the Zig Duo brand to be one of the best. It has a wide 5mm nib on one end and a smaller 2mm nib on the other. When you are just learning a calligraphic hand it's a good idea to use the wide end, which makes it much easier to see how your letters are formed.

It's also useful to know a few terms about the construction of the letterforms.

Baseline: The writing line that the main part of the letter sits on.

X-height: The height of the main part of a lowercase letter.

Ascender: The part of the letter that extends above the x-height, as in the b, d, h, or l.

Descender: The part of the letter that extends below the baseline, as in the g, j, or y.

Serif: The short finishing strokes on the ends of letters.

1. Rule up some guidelines.

Before you start writing, it's helpful to rule up some guidelines. Hold the pen so the edge of the nib is at a 90° angle to the writing line. Measure a space 4 pen-widths high and draw 2 parallel lines. This is the x-height of your letters. From the top line up, measure 3 pen-widths, and draw another parallel line. This is the height of your ascenders. From the baseline down, measure 3 pen-widths and draw the last parallel line for the length of the descenders.

This will be your first set of guidelines. Measure the space between the lines and construct several more sets of guidelines down the paper. This will give you one practice sheet. (Photocopy the sheet to make multiple practice pages, or use it as a guide under tracing paper.)

2. Practice the basic strokes.

Let's begin with the lowercase alphabet, but before you write out the letters, it's a good idea to practice the basic strokes.

Hold your pen with the broad edge at a 30° angle to the baseline and draw a vertical stroke. Always write from the top down and from left to right. That way you are pulling the pen, never pushing it. Next,

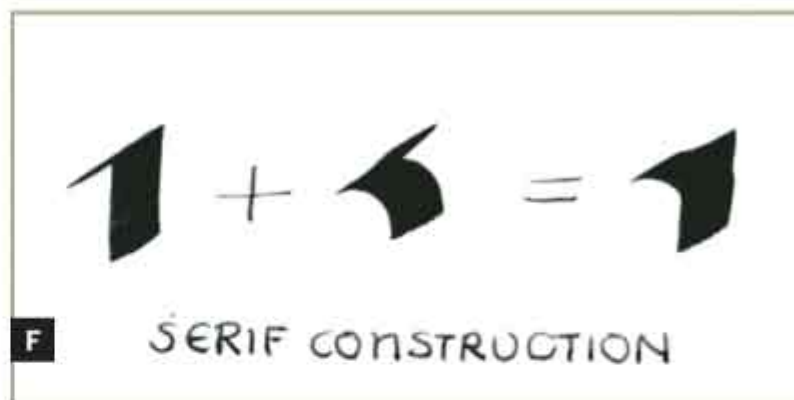
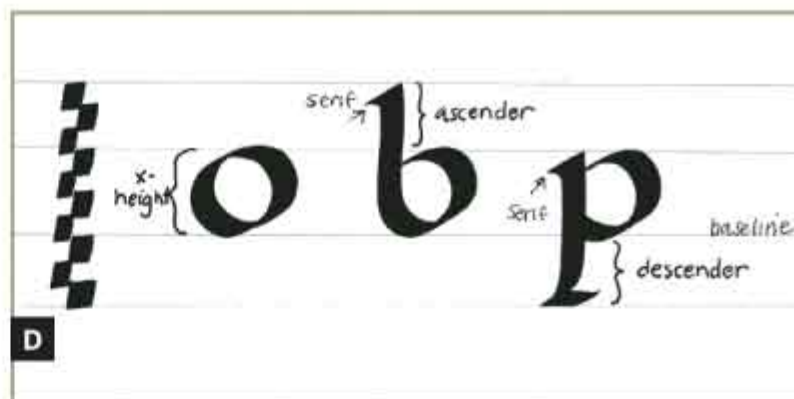
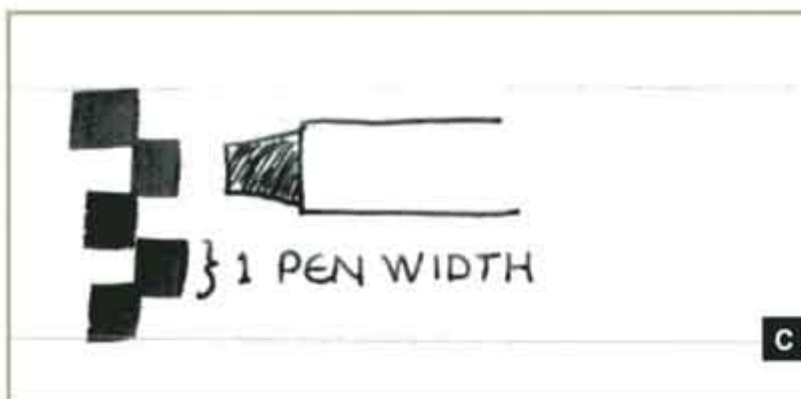


Fig. C: The pen-width is used to make the blocks that create the proportional scale. Fig. D: The column of blocks on the left is a scale based on pen-width to help give letters proportion.

Fig. E: This shows the angle of the pen in relation to the writing line. Fig. F: Construct serifs at the beginning, and often the top, of most letters.

draw a horizontal stroke. Notice that it's slightly thinner than the vertical stroke. Now try 2 angled strokes, one that goes to the left, and one that goes to the right. Remember to keep your pen at the 30° angle and pull the stroke down. You'll see that the right-angled stroke is noticeably thicker than the left-angled one. That's because of the pen angle.

Lastly, draw 2 curved strokes — one to the right and one to the left. If your pen is at the correct angle, the strokes should flare from thin to thick on the right curve, and from thick to thin on the left stroke.

Practice these basic strokes until you feel comfortable with the pen angle and until the strokes have a consistent width.

3. Work through the entire lowercase alphabet.

Use the ductus (Latin word for a diagram that shows the stroke order and direction) shown on page 108 to construct the individual letters. When practicing any alphabet, it's a good idea to write a few of each letter, then go on to the next. Don't write out 20 or 30 a's, trying for the perfect one. Make 5 or 6, then proceed to b, c, and so on.

To construct the serifs, hold the pen at 30°, make a short, angled stroke up, and pull it sharply down to finish the stroke. Then put the pen over the beginning of that angled edge and pull a curved stroke into the vertical stem you started. All the letters with vertical strokes start this way.

For the letters with circular parts (b, c, d, e, g, o, p, q) be sure to make full, round strokes. When the letters have a stroke that branches out from a vertical stem (b, h, k, m, n, p), the 30° angle should create a thin beginning that becomes gradually thicker as the stroke goes vertical.

The exit serifs, on letters like h, m, or n, should be fairly short, curve gradually out of the vertical stroke, and end with a sharp point.

As with any new skill, the more you practice the easier it will be to write out beautiful letters. These lowercase letters pair nicely with classic Roman capitals, which is the subject of another lesson.

Marcia Friedman loves letters, inks, and papers. As a professional graphic designer and calligrapher she gets to indulge these passions fulltime. She is also an avid scrapbooker and photographer.



Balms and Bubbles

Luxuriate with your own concoctions of body and bath products. BY SUSAN BEAL

It's easy to create your own super-personalized lip balms, soaps, and brown sugar scrubs as gifts — or to keep for yourself. And if you're fascinated with skulls, horses, cowboys, or what have you, why not craft up some quick, fun bath and beauty products in your favorite scents and colors, themed around your favorite things? I've got 3 products — a peppermint-vanilla lip balm, soaps in fun shapes, and a brown sugar scrub sure to turn your skin into velvet — to get you started.

One little tip: To save some serious cash (and an extra trip to the store), try a half-and-half blend of canola and olive oils to make both the lip balms and the brown sugar scrub. You can also use your favorite essential or fragrance oils in all 3 projects instead of what's suggested, so substitute away!

Peppermint-Vanilla Lip Balms

Materials

To make about a dozen lip balms:

- » **¼ cup beeswax discs**
- » **¾ cup oils** Use either sweet almond or olive/canola oils, with vitamin E oil making up 2 Tbsp of the mixture.
- » **¼ tsp peppermint essential oil** or to taste
- » **¼ tsp vanilla flavor oil** or to taste
- » **Burgundy oxide pigment** for coloring
- » **Large flat frying or sauté pan**
- » **Pyrex measuring cup** 2- or 4-cup capacity
- » **Wooden skewer or chopstick** for stirring
- » **½ oz metal tins (12)**

1. Boil water in the pan and place the Pyrex measuring cup in the pan. Put your beeswax in the cup, stirring it occasionally as it melts. Meanwhile, arrange the tins on a newspaper-lined cookie sheet or table, leaving a little space between the tins for easier pouring.

2. Add the oils and continue to stir. (Adding room-temperature oil will cause the beeswax to solidify again, but it won't take as long to melt this time.)

3. When the mixture is melted together, take it off the heat and begin slowly stirring in colorant, making sure that it is distributed throughout the cup, not settling to the bottom.

4. Begin adding the essential oils, stirring the mixture as you go. When it seems to be the right mix of color and scent, pour one sample balm and put the tin in the refrigerator or freezer to cool. Place the cup back in the hot water.

5. Check your sample when it's cooled, and if it seems to need adjusting, add more color or flavor and try again. You can scoop out the cooled lip balm and add it back to the cup to melt it down again.

6. Just before pouring all the balms, add a touch more flavor to make up for the slight decrease in potency caused by heat, and stir the mixture well — the color tends to drift to the bottom of the cup.

7. Slowly pour the balm into the tins, being careful not to overfill. (If a tin is overfull, just spoon some off the top before it cools and put the extra into another tin.) When you're near the end of the lip balm, check to see if any need topping off.

8. Let the balms cool on a counter (or in the refrigerator for a quicker cool) undisturbed, until they are room temperature. Cap them all with lids, and use a dishtowel or paper towel to clean off any extra lip balm if there are spills.

Soaps Galore

Materials

- » **2 lb. white melt-and-pour soap package**
- » **Essential oils** (lavender, vanilla)
- » **Soap colorant**
- » **Cosmetic-grade glitter** (optional)
- » **Pyrex measuring cup** 2- or 4-cup capacity
- » **Wooden skewer or chopstick**
- » **Large flat frying or sauté pan**
- » **Molds of your choice** ½ lb. of soap will fill roughly 2 full-sheet molds, depending on size.

1. Boil water in the pan, and place the Pyrex measuring cup in the pan. Chop ½ lb. of the soap into cubes (¼ of the full package, as shown on the next page) and put it in the Pyrex cup. Set up your molds on a flat surface.

2. Let the soap melt, stirring infrequently with the chopstick. If bubbles or solid soap scum come up to the surface, spoon it all off and throw it away. Try not to over-stir the soap, since it just causes more residue and bubbles to flare up.



Fig. A: Let the lip balms cool on a counter.

Fig. B: Chop the soap into cubes before melting it.

Fig. C: Scented oils and colorants help personalize

your molded soaps. Fig. D: Use a variety of jars, found and recycled, to hold your scrub. Then decorate the jars with homemade labels.

3. When the soap is melted, start adding your color and scent, stirring until it's thoroughly mixed.

- For the white skulls, add $\frac{1}{4}$ tsp of cosmetic-grade glitter and $\frac{1}{4}$ tsp peppermint essential oil.
- For the pink scissors, thimble, and thread, add $\frac{1}{4}$ tsp vanilla oil and colorant by drops until you like the color. I used mostly red mixed with some wine-colored colorant.
- For the blue horses, add $\frac{1}{4}$ tsp lavender essential oil and colorant by drops. I used mostly blue mixed with some green colorant.

4. Pour your soap into the molds, being careful not to overfill. (You can cut away any excess later after you take the soaps out of the molds.) Let it cool undisturbed for several hours or overnight.

5. To pop the soaps out easily, put the molds in the freezer for an hour or so. Holding the mold over a plate or flat surface, gently press the sides of the individual mold until the soap eases out. Let the soaps warm to room temperature before you package or use them — and you can keep them fresh longer in a plastic bag or sealed container.

Soft Brown-Sugar Scrub

Materials

For 6 medium-sized jars of scrub:

- » 2 cups brown sugar
- » 1 cup Epsom or sea salts
- » $\frac{1}{2}$ cup oil I used half olive, half canola.
- » 1 Tbsp vitamin E oil
- » 2 Tbsp powdered ginger
- » 1 tsp vanilla fragrance oil
- » $\frac{1}{2}$ tsp ginger essential oil
- » $\frac{1}{4}$ tsp lemon essential oil
- » Large and small mixing bowls
- » Mixing spoon and scoop
- » Jars

1. Combine the brown sugar and salts in the larger bowl and mix well. Stir in the $\frac{1}{2}$ cup of oil, but hold off on the others for now.

2. Spoon out about $\frac{1}{2}$ cup of the sugar-salt-oil mixture into the smaller bowl and add the vitamin E

oil, powdered ginger, and essential oils, stirring well. It's much easier to thoroughly mix the scents and extras into the smaller amount than the whole batch.

3. Now put the scented part back into the main mixture. Stir it thoroughly and start scooping it into the jars. Don't pack it in; just fill it loosely. Cover each one and wipe any oil off the sides and tops of the jars.

Labels and Packaging

Add your own custom labels and decorations using clip art or your own images. You can make matching cards or tags to go along with the gift as well!



Gocco Labels

To create the labels for the lip balm tins and scrub jars, I used a Gocco machine to print the images on colored paper. I found the skulls and scissors in *Craphound #2* (Show and Tell Press) and found the cowboy illustration in a vintage children's book.

For the printed labels, depending on the size of your containers, find images that are 2½" by 4" or smaller for the jars, and 1" across or smaller for the lip balm lids. Create your masters: 2 jar labels, or 1 jar label and 3 lip balm labels, will fit on 1 standard-sized Gocco screen. Print them in the ink colors of your choice on colored paper. (For a Gocco tutorial, see craftzine.com/go/gocco.)

After the prints have dried completely, cut out the jar labels with scissors and trim them to size with pinking shears. Punch out the lip balm labels with a 1" circular paper punch. Use a glue stick to apply the labels to the sides of the jars and the top of the tins, smoothing them down with your fingers.

When they're in place, use your fingertips or a small brush to add a coat of Delta Ceramcoat to seal it. Wipe off any excess and smooth out any bubbles in the paper as it dries. You can also spray waterproof sealant over the labels, or cover the jar labels with clear packing tape, to make them more water-resistant.

Shrink Art

Using white, shrink-plastic sheets, trace the images of your choice, or draw original pictures, using a Sharpie marker. Cut them out, punching a hole with a ¼" standard hole punch if you want to dangle the piece. Shrink them according to the package instructions and let them cool completely.

Now put them on the label with a drop of craft glue, or use jump rings to suspend them from the jar's hardware (like the scissors charm on page 111).

Embellishments

To accent some glittery skull soaps, I added small rhinestones to the eye sockets, pressing them in gently (warn your recipients that these are for decoration and to watch out for them in the bath!). I also put an extra 1" circular label on top of the recycled jar lid I used for the cowboy brown sugar scrub, gluing it on the same way as the lip balm labels.

RESOURCES

Soap, soap colorant, jars, shrink plastic, and Delta Ceramcoat: Michaels (michaels.com)

Beeswax, flavor, cosmetic-grade glitter, and essential oils: Majestic Mountain Sage (thesage.com)

Tins: Sunburst Bottle (sunburstbottle.com)

Lip balm colorant and essential oils: Bramble Berry (brambleberry.com)

Soap molds: Streichs (streichs.com)

Clip art: Craphound (readingfrenzy.com)

Gocco inks and supplies: Northwood Studios (northwoodstudios.tripod.com)

Susan Beal is a Los Angeles writer and designer. She co-wrote *Super Crafty*. Her jewelry, skirt kits, and writing can be found at susanstars.com and westcoastcrafty.com.



Peace, Love, and Buttons

Fire up buttons using metal clay and a kiln.

BY GWEN BERNECKER

From the moment I first touched precious metal clay (PMC), I never looked at the world in the same way. Instead of seeing fruits and vegetables in the grocery store, I saw amazing textures that could find their way onto my artistic creations. Ancient textile designs became jewelry designs. The ability of this magic clay to hold detail is unsurpassed!

Mitsubishi Materials, Japanese manufacturer of highly refined gold for microchips, developed this amazing clay to answer the question "Can it be done?" Precious metal clay is made of fine metal particles suspended in an organic binder that burns away when fired, leaving just the precious metal. This is a new kind of alchemy, and it comes in 22-karat gold and fine silver, in lump, paper, and paste forms. The possibilities are endless!



Fig. A: Press the stamp evenly into the clay.
Fig. B: Press the edges of the clay down very gently onto the light bulb.

Fig. C: Bend each piece of wire around the round-nose pliers to form a U shape.
Fig. D: Gently sand the edges using the salon board.

Materials

- » 28g of PMC
- » Teflon sheet 6" square
- » Sheet protector 6" square
- » Small sponge in 1 Tbsp olive oil
- » Chinese symbol rubber stamps
- » Shallow rubber stamp for texture
- » 1mm slats (12), or playing cards (6)
- » Light bulbs in plastic socket bases (3)
- » Hand balm
- » 66mm of 16-gauge silver round wire
- » Liver of sulfur (LOS) 1 small chip
- » 2-3 Tbsp vermiculite
- » 1 tsp ammonia

TOOLS

Clay pick, circle template, tweezers, acrylic roller, round-nose pliers, wire flush cutters, soft brass brush, 400-grit sanding sponge, kiln like The Ultralite Kiln, salon board for artificial nails, food dehydrator (optional)

1. Texturize the clay and cut.

- a. Oil your fingers with the balm. Roll the clay between a Teflon sheet and a sheet protector to 1mm thick.
- b. Dab the oiled sponge onto the shallow rubber stamp. Press the stamp evenly into the clay for texture. Oil a symbol stamp and repeat (Figure A).
- c. Use the circle template and the clay pick to cut a 1¼" clay circle. Oil the light bulb top with the sponge.
- d. Carefully lift the circles of clay off the Teflon and place them on the oiled light bulbs. Press the edges down very gently (Figure B). Let dry overnight, or under a halogen lamp (1 hour).

2. Make the shanks.

- a. Cut the wire into three 22mm pieces.
- b. Bend each piece around the round-nose pliers to form a U shape (Figure C).
- c. Cut the bottom of the U shape to about 7mm using flush cutters.

3. Refine.

- a. Carefully remove the buttons from the light bulbs. If they stick a little, just apply gentle pressure at the edges and they will come off. (Broken clay can be reconstituted, so don't stress.)



Fig. E: Using tweezers, place each shank into the circles.
Fig. F: Finished clay buttons ready to be fired and transformed into metal buttons.

Fig. G: Wash, then dry with a paper towel. Do not touch!
Fig. H: Use the tweezers to dip the buttons in and out of the patina solution.

- b.** Gently sand the edges using the salon board (Figure D).
- c.** Place each button flat onto the sanding pad and gently move them in circles to create a finished edge.

4. Attach the button shanks.

- a.** Wet the center back of each button using water and the paintbrush. Set aside.
- b.** Using slats or cards, roll remaining clay to 1mm thick (6 cards). Cut out three $\frac{3}{8}$ " circles. Press each circle gently into the center back of the buttons.
- c.** Using tweezers, place each shank into the circles (Figure E). Dry completely.

5. Fire it up.

- a.** Support the buttons on a few tablespoons of vermiculite. Follow the directions for firing metal clay for whatever method you are using. Hold for 10 minutes at 1,650°F. The pieces can be quenched in water immediately after firing, or left to cool in the kiln.

6. Add patina.

- a.** Using hand soap and the wire brush, scrub the cooled buttons vigorously under running water.

Dry with a paper towel (Figure G) and don't touch! Patinas do not like finger oils.

- b.** Add a small chip of the LOS and the ammonia to about $\frac{1}{2}$ cup hot water.
- c.** Use the tweezers to dip the buttons in and out of the patina solution (Figure H). Go slow — stop at the color you like best. If you don't like it, reheat the piece in the kiln and repeat Step 6.

Resources

Metal clay supplies: wholelottawhimsy.com, cooltools.us, riogrande.com, pmcguild.com
Chinese stamps: amazon.com

More on Metal Clay

PMC Decade (Brynmorgen Press) and *Working with Precious Metal Clay* (A & C Black), both by Tim McCreight
Great photo gallery: groups.yahoo.com/group/metalclay
Comprehensive resources: pmcguild.com

Gwen Bernecker is a metal clay artisan and instructor, with a degree in architectural engineering. Two Olives jewelry is sold at galleries, shows, and online at twoolivesstudio.com.

FASTEN IT

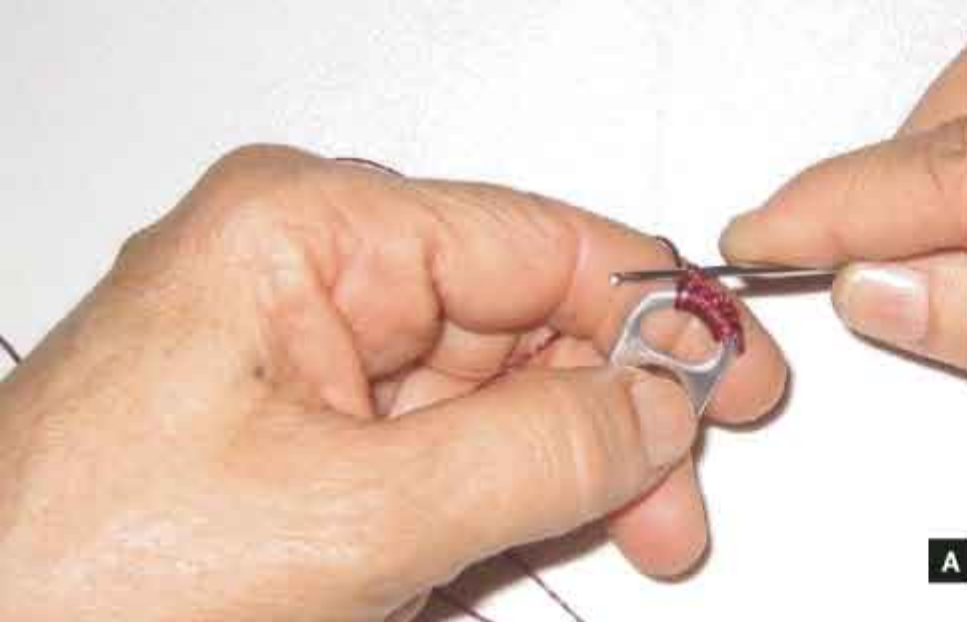


Pull-Tab Crochet

Create your own colorful decorations using recycled pull-tabs. BY THE DESIGNERS OF ESCAMA

We started Escama (Portuguese for “fish scales”) three years ago after seeing the way Brazilian women incorporated used pull-tabs into their crocheting. We worked with two craft co-ops to design and produce a range of purses (see “Not to Scale,” *CRAFT*, Volume 01, page 14). Experts warned us that we’d need to use machines to get consistent quality. Luckily experts are sometimes wrong. 15,000 bags later, we’ve learned that craftswomen can do what machines can’t: make consistently beautiful bags that are also very personal. We’ve also learned that the world’s abundance of “junk” offers a lot of creative potential. Renato Imbroisi designed this decorative flower, and Eumary Moura Alves Novaes Pinto shows you how to make it.

Photography courtesy of Escama



A



B



C



D

Fig. A: Take the smallest side of the tab, and do 5 low-style stitches. Fig. B: Do the same with all 6 tabs, and join them together. Fig. C: After filling the middle with low rounds, cover the extremities with high-style

stitches, connecting all tabs without a break.

Fig. D: When the last tab is covered, join it to the first one with a very low-style stitch.

► See more pull-tab art at craftzine.com/03/asten_pulltab.

Materials

- » 6 aluminum-can pull-tabs
- » Thread for crochet 1 or 2 colors
- » Size 3 crochet hook
- » Needlenose pliers
- » Wire cutters
- » Lighter or matches



1. Choose high-quality tabs.

Wash them until they are nicely polished. Use the wire cutters to cut any internal sharp edges off the tabs.

2. Start crocheting the center.

Take the smallest side of the tab, and do 5 low-style

stitches (Figure A). Do the same with all 6 tabs, and join them together (Figure B).

3. Get the tabs in a circle format.

Fill in the middle space with low rounds, until it forms the center of the flower. Cut and burn the edge of the thread that is left over.

4. Give the petal shape.

With a high-style stitch, cover the extremities of the tab. There are about 22 high-style stitches to each tab. Move on to the next tab without a break, and cover all tabs in this same manner (Figure C).

5. Finish.

When the last tab is covered, join it to the first one with a very low-style stitch (Figure D). Finish it off by burning the end of the thread, as was done to the center of the flower.

Use it as a building block to create wall hangings, or even a dress!

Based in San Francisco, Escama works with two Brazilian craft cooperatives — Cia do Lacre and As Panteras do Lacre — to design and produce sleek, modern pieces. escama.com



Wrap Rock

Setting stones in unique jewelry takes just a few twists of wire. BY DEV KHAN

Wire wrapping is an imaginative, spontaneous, and versatile method of setting free-form stones using wire and simple hand tools. It allows the shape of the stone to control the placement of wire. The piece becomes its own tool, the moveable wraps acting as clamps and measuring points. By varying the number of wraps and wires, you can accommodate almost any stone.

Craft a centerpiece for a beading project, create a pendant out of that odd-shaped stone, or turn a beach rock into a magic amulet. Amaze your friends!

Photograph by Sam Murphy



Fig. A: Make the "wrap" using the half-round wire with the flat side against the bundle. Fig. B: Find the bottom center of your stone, and bend the wrapped bundle with your fingers.

Fig. C: Move the top 2 wraps to meet at the top of the stone, forming the measuring point for the first bends in the ball. Fig. D: Wrap a wire 3 times around the top of the bundle to secure.

Materials

- » **A stone** at least 1½" in diameter with a flat back
- » **48" of 24-gauge half-hard square wire** sterling silver or gold fill
- » **24" of 22-gauge half-hard half-round wire** sterling silver or gold fill
- » **Chain-nose pliers** (no teeth)
- » **Flush cutter** or wire cutter
- » **Round-nose pliers**
- » **Pin vise**



Tools and wire are available from altasilver.com or riogrande.com.

1. Measure wire for the pendant.

Using square wire, form a loose loop around the stone that is ¾" to 1" away from the stone all around. Cut at the intersection of the loop. Or, using a tape measure, find the circumference of the stone, add 3", and cut.

This is your template for cutting the rest of the wire needed (at least 4 pieces this size) for the wrap. If working with a thicker stone, you'll need more wires. This group of wires is called the *bundle*.

2. Wrap the stone.

Cut about 8" of half-round wire. You'll make more of these cuts later. Line up the square wire to form a flat sheet. All should curve in the same direction. This inside curve will be the "inside" of your piece.

Making sure the flat side of the half-round is against the bundle of square wire, wrap 5–7 times (or more for a larger stone) around the bundle. This is called the *wrap*. It should be evenly wound and smooth, and loose enough to slide along the bundle.

Cut loose ends of the half-round wire on the inside curve of the bundle. The stone, once placed, will hold these ends in place, preventing them from unwinding. Start the next wrap near the

FASTEN IT: JEWELRY WIRE WRAP



Fig. E: Determine the front of your piece, and bend the front-most wires down 90 degrees toward the front. Fig. F: Reposition pliers slightly above the previous bend and turn the wires 90 degrees under.

Fig. G: With pliers, fan the remaining wires into a smooth row of 4 or 5 (Step 6). Fig. H: Using the pin vise, twist decoration wires to texture and harden them.

previous one. This will work as a clamp to hold the bundle wires in line.

Depending on the size and shape of your stone, you'll need at least 4 of these wraps. To make wrapping easier, place them close together, and slide them into place later while shaping the wrapped bundle to fit your stone.

3. Shape the wrapped bundle.

Find the bottom center of your stone, and moving the wraps into their proper places, bend the wrapped bundle with your fingers. Check the shape and location of wraps against the stone. Move the wraps to where they will best support the stone. This should be a loose fit with approximately $\frac{1}{8}$ " of room around the piece you are wrapping.

Move the top 2 wraps to meet at the top of the stone. This will form the measuring point for the first bends in forming the bail. The *bail* is the top of the piece, which allows it to hang on a chain or cord.

4. Close the circle.

After making sure the wrapped bundle is the proper size and shape, place your chain-nose pliers on one of the top wraps, and bend the unwrapped portion

90 degrees upward with your fingers. Repeat on the other side. Gently straighten the loose wires so that the 2 bent sections meet smoothly in the middle. You should now have something that looks like a bubble-blowing wand.

Move one of the wires on the outside edge of the combined bundle and twist it slightly with the pin vise. This will harden the wire, making it stronger to contain the wire bundle without slipping.

Wrap this wire 3 times around the bundle to secure the lower section of the piece, and leave the end uncut for now (you'll use it to wrap the bottom of the bail). Give these wraps a slight pinch with pliers to tighten them in place.

5. Make the bail.

Determine which side is the front of your piece, and bend the front-most wires down 90 degrees toward the front. These front wires will be used for decorations to be added later. This junction of wires will also be a measuring point for the bail construction. Leave 4 or 5 wires unbent, for the bail.

6. Bend the bail.

With pliers, fan the remaining wires into a smooth

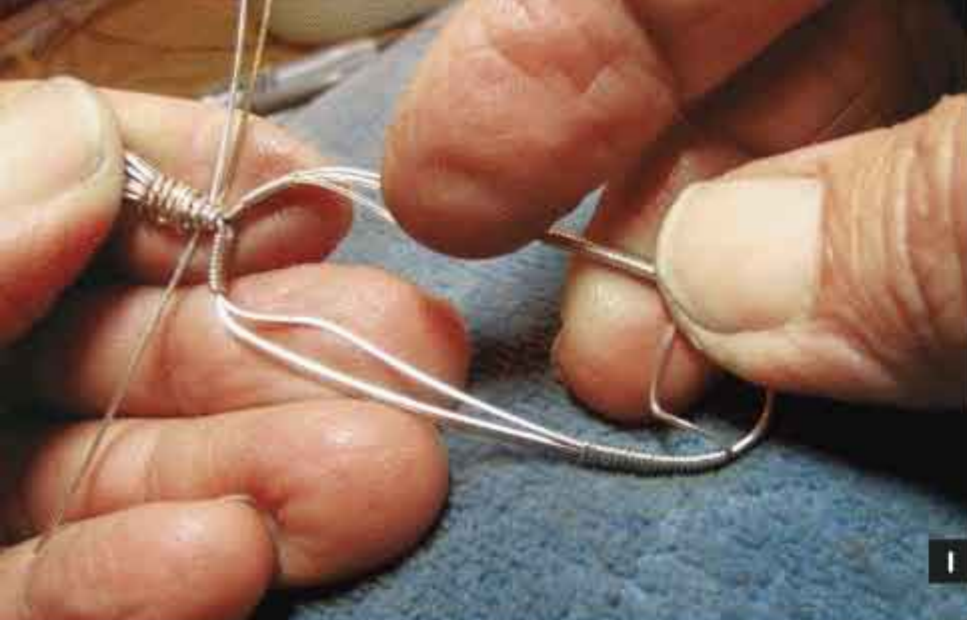


Fig. I: With your fingers, bend the wires on the back of the piece to form the place where your stone will rest.
Fig. J: Using pliers, gently turn each wire on the back of the piece to hold the stone tightly.

Fig. K: With round-nose pliers, turn the decoration wire into a tiny curl.
Fig. L: Enjoy your newly wrapped stone!

row of 4 or 5. Place the pliers approximately $\frac{3}{4}$ " up from the intersection of wrapped wires, and bend the bail wire forward 90 degrees.

Reposition the pliers to the other side of the first bend, and bend the wires downward into a U. The width of the bail top is determined by the width of the plier jaws. Place the pliers into the junction point formed by the bottom bail wrap. Firmly grasping the sides of the bail, bend the wires upward 90 degrees. This is a hard bend.

Reposition the pliers slightly above the previous bend and turn the wires 90 degrees under. This is a very hard bend, so anchor your work firmly between your thumb and forefinger. This bend brings all the wires roughly parallel to the original bundle of bail wires.

7. Cut the wires.

Clip extra bail wires off where decoration wires are pulled down. The cut wires should run parallel to the back of the bail and tuck above the junction of wires.

Continue wrapping upward with existing wrap wire, or twist a new one from decoration wires. Wrap tightly to the "chin" of the bail and clip off — leave no hanging wire. Fan the bail to even out inconsistencies.

8. Set the stone.

With your fingers, bend the wires on the back of the piece inward to form the place your stone will rest, forming the back of the piece. Place the stone into the setting, and gently bend the wires on the front to hold the stone in place. The stone will fit loosely.

Using pliers, gently turn each wire on the back of the piece to hold the stone tightly in the setting. Be sure the pliers are on the square sides of the wire to prevent nicks. Turn the front wires in sequence from the inside of the wrap outward, always turning in the same direction. Placement of the next bend is determined by the inside curve of the previous bend.

9. Embellish.

Using the pin vise, twist decoration wires to harden them. With round-nose pliers, turn them into a tiny curl, then use chain-nose pliers to form a spiral at the bail base. Decorate using twisted wires, or cut them flush for a clean, tight bail. Use found objects, leftover beads, or seashells to make it your own creation.

Dev Khan loves discovering the edge, bending wire, cutting stones, Burning Man, and archaic German automobiles. It's the high quirk factor. devkhan.com

HACK IT



Wi-Fi Plushie

Add wi-fi capabilities to your favorite furry friend. BY DYLAN FIELD

A Chumby is a small wi-fi device with a screen that uses your wireless internet connection to grab cool widgets (music, video, news, messages, photos) from the web. It's always on, and can act as a simple alarm clock, digital photo album, news source, music player, or anything else you program.

Last year at O'Reilly's FOO Camp on new technologies, I decided that while my Chumby was pretty cool, it needed to express more individuality. Essentially, every Chumby looked the same — cute, but still a clone of its brothers and sisters. So with the help of a few members of the Chumby team, I abandoned the beanbag toy packaging for something more expressive. Here's how I did it; you can do the same mod with a lunchbox, spaceship toy, anything!

Photography by Sam Murphy





Fig. A: The screen should pop out, attached by the "chumbilical" and a backup power supply.

Fig. B: Cut out the plastic mold in the Chumby's rear that houses the on/off switch and power supply.

Fig. C: Carefully cut the bend sensor out of the fabric it's in. Fig. D: Using the seam ripper, cut along the line you've drawn on the plushie.

Materials

- » Chumby
- » Plushie of your choice to hack the Chumby into
- » Seam ripper
- » Marker
- » Hot glue gun



Hack Godzilla

1. Remove the screen. Take out your Chumby's screen by applying pressure to the outside of its rubber housing. The screen should pop out, attached by the "chumbilical" — a cord that relays information — and a backup power supply (Figure A). Disconnect both cords. Cut out the rubber the screen was in and put it aside.

2. Remove cords, connectors, and speakers. Next, flip the Chumby over and undo the Velcro lining. Use the seam ripper to cut the seam and extract the polyester beanbag inside. Cut out the plastic mold in the device's rear that houses the on/off switch and power supply (Figure B), and disconnect all cables.

Take the speakers out of the Chumby's sides. Set them aside, and locate the cable that is not connected to a speaker or the screen. This is the bend sensor. Carefully cut the bend sensor out of the fabric it is in (Figure C). The sensor is very fragile, so be sure not to hurt it with the seam ripper. (Or yourself! I stabbed myself in the thumb at least once.)

+ HACK IT: CHUMBY



Fig. E: Place the screen housing in the plushie.
Fig. F: Decide where to put the Chumby's connector housing, and insert as in Step 4.

Fig. G: Connect all the wires back in.
Fig. H: Glue it up. Later, you may want to stitch the edges for a more finished look.

3. Prepare your plushie. Decide where you want to put the Chumby's screen, then trace around the device's base on the plushie with a marker. You'll also want to decide where on the plush the connectors will go (often on the back side of the item).

4. Insert the screen. Cut along the line you've drawn with your seam ripper (Figure D), reconnect the chumbilical and power supply from the back of the rubber housing, and place the housing in the plushie (Figure E).

5. Insert the connector case, speakers, and bend sensor. Decide where you want to put the plastic housing of the Chumby's dorsal connector case, and then proceed as in Step 4 (Figure F). Connect all the wires back in (Figure G). The speakers are audible from inside a plushie, but the bend sensor must be placed in a firm area in order to function properly.

NOTE: If the bend sensor does not function correctly after the hack, the control panel can always be pulled up with a tap to the screen's upper left hand corner.

6. Glue the project together. Last but not least, hot-glue the Chumby to your plushie (Figure H). Be sure to leave an opening for the light sensor on the left side of the screen. Let the glue dry, and enjoy!

EDITOR'S NOTE: The Chumby was introduced last year to a small group of alpha geeks and crafters at a technology camp in Northern California. Participants were encouraged to hack the Chumby, both physically and via software programs. Fifteen-year-old Dylan Field quickly hacked the Chumby into a stuffed animal, and then wrote up the how-to for us. The Chumby should be available to the public in June. Check chumby.com for more information.

✦ For more ideas on what to hack and how, go to craftzine.com/03/hack_chumby.

Dylan Field is a sophomore at Technology High School in Northern California. He likes to be with friends and has a strong interest in mathematics.



Pillow Music

Hack some headphones for a pillow that'll rock you to sleep. BY MOUNA ANDRAOS

If tunes are your sleeping pills, and you can't dream without a soundtrack, now you can get cozy and fall asleep with your Pillow Music. Pillow Music was born from the experience of living — and trying to fall asleep every night — in small shared apartments with the nonstop sounds of the city in the background.

It's a small pillow with a custom pair of redesigned headphones embedded inside, and an internal pocket to slide your existing music player into (iPod, MP3 player, small radio, or anything else you might have). With an earbud on one side for privacy, and a soft pillow on the other to keep your ear comfortable, this design was made specifically for going to bed — and falling sound asleep.

+ HACK IT: PILLOW MUSIC



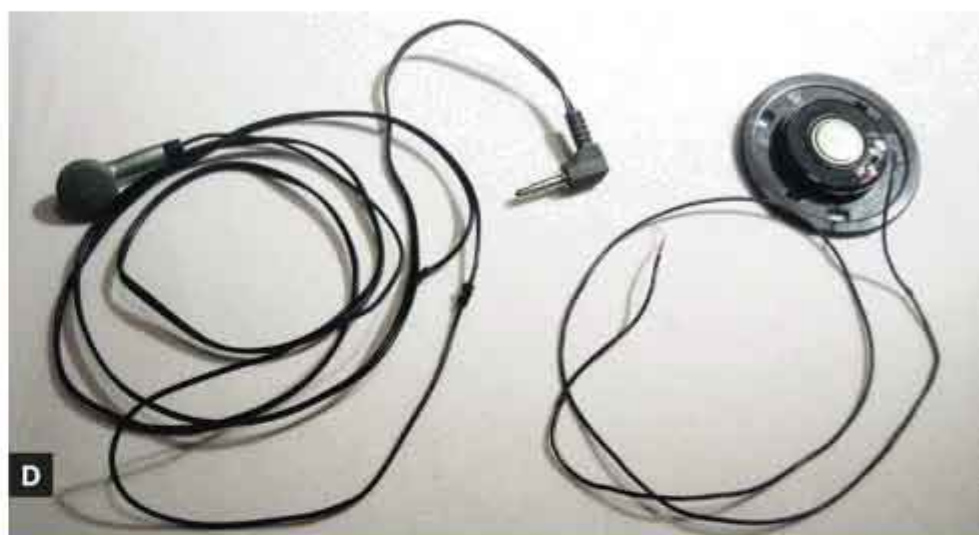
A



B



C



D

Fig. A: It's helpful to have more than one color of heat-shrink tubing so you can keep your wires straight.
Fig. B: Gently break the plastic casing to free the speakers.

Fig. C: Most headphone cables have 3 or 4 wires running through them. Fig. D: You should have a right-side flat headphone and a left-side earbud ready to merge.

Materials

- » **1 pair of earbud headphones**
- » **1 pair of open-air headphones** the kind with removable foam cushions on each side
- » **About 5" of heat-shrink tubing** smaller diameters are better
- » **Lighter or matches**
- » **Fabric** I recommend getting 2 types, one very soft for the outside and one thick and strong, to give the inside enough padding.
- » **Small circular Velcro** (sticky or stitchable) or snaps
- » **Ribbon** (optional)
- » **Fabric scissors**
- » **Utility knife**
- » **Wire strippers** or just use the knife
- » **Multimeter**
- » **Hair dryer** or heat gun
- » **Sewing machine**

Getting Started

Design the pillow to your liking. I selected a couple of extra-soft fabrics and put together a flat pillow that can be folded and carried around (or stored away). You could also make a more standard pillow, or use an existing one — possibly an airplane pillow you might have kept from your last trip.

1. Hack the headphones.

Start with the open-air headphones. Remove the foam cushions and set one aside for later. Gently break and remove the plastic casing, and free all the cables from the body of the headset, so that you end up with the bare speakers. Be careful not to cut any wires yet.

Identify the wires inside the cable. Look closely at the connections on each side and identify the sound (or power) wires and the ground wires. Cut the right headphone loose from the rest of the headset.

Now get the pair of earbud headphones. Simply cut the right earbud out and leave the rest as is. You should have a right-side flat headphone and a left-side earbud (with the original earbud cables and mini plug) ready to be merged together. Adjust the length of the cables if needed.

Photography by Mouna Andraos

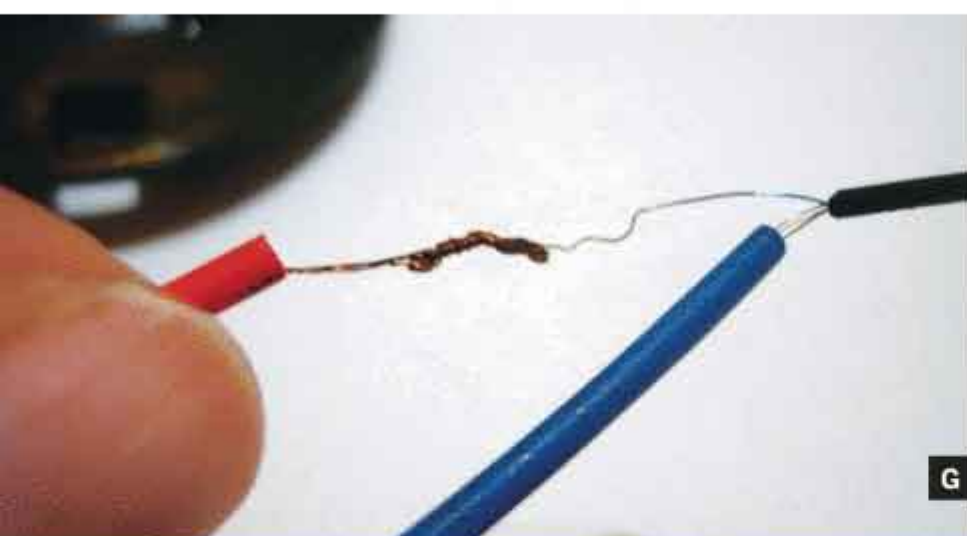
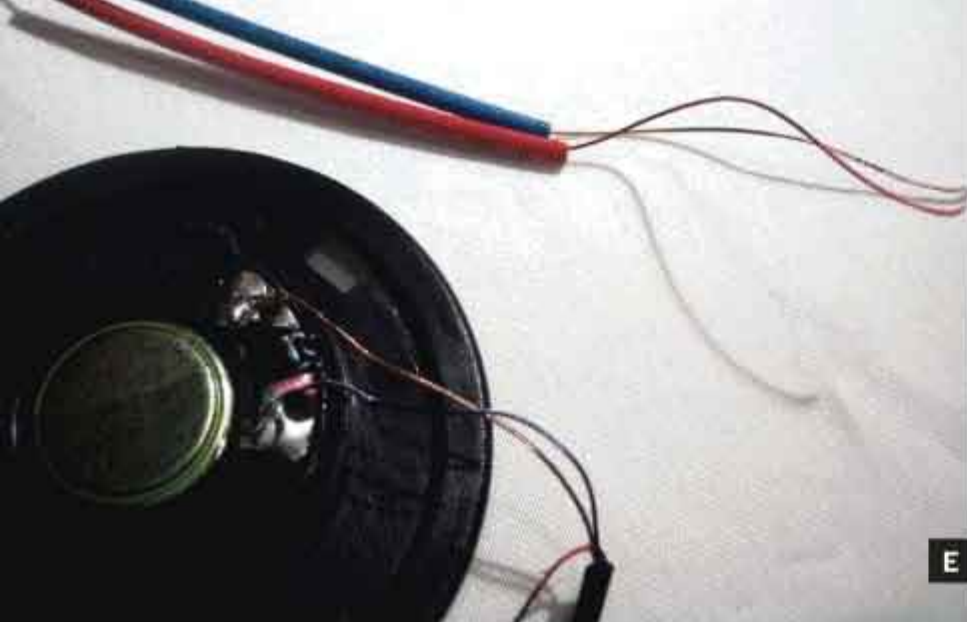


Fig. E: Slide 2" pieces of heat-shrink onto the sound and ground wires of the earbud cable. Fig. F: Use a lighter to burn off any coating. Fig. G: Make a solid connection between the sound wires by twisting and

folding them together. Fig. H: Make sure to cover any exposed wires with heat-shrink tubing. You now have a pair of hybrid headphones.

NOTE: Most headphone cables will have 3 or 4 wires running through them: one for the right audio, one for the left audio, and 1 or 2 ground wires. When you first strip the headset's cables, make sure you identify which wires are which. If there are only 3 wires total, the right and left audio wires will each go to their respective sides while the ground wire will run from one side to the other and then down to the jack. If there are 4 wires, use color to identify the 2 ground wires, as they will always be the same color.

2. Make your hybrid headphones.

This is the trickiest step, as sound wiring can be a bit fragile. Strip about 4" off the earbud's cable. Inside the cable, you'll find 2 wires: one for sound and one for ground. Remember to check which is which so you can connect the correct sides together. Slide 2" pieces of heat-shrink tubing onto each of the 2 open wires.

Check conductivity. Most times, sound wire is insulated with a thin protective coat around it — use a multimeter to check whether yours is. If there is no conductivity between any 2 points of the open wire, use a small lighter to quickly burn this coating off. Burn only 2" so that the rest remains insulated in order to avoid short circuits. The now-exposed

wire will sometimes be made of very thin threaded wires — split them apart to help strengthen your connections. Strip 2" of the open-air headphone wire and burn it if needed.

Once all 4 wires are conductive, bring the 2 sound wires together and twist them together, fold, and twist again until you have as solid and thick a connection as possible between both sides. Repeat with the 2 ground wires.

Now slide each piece of heat-shrink on top of the connections to insulate them again. Make sure to cover any parts of the wires you might have exposed while burning them.

You're almost done with the hardest part. You should have a hybrid pair of headphones. Connect them to your favorite music player to test them. Make sure to move the cables around in different directions to ensure that the connections are solid.

If there are problems with the sound, rework your connections from under the heat-shrink until you feel they are solid.

After you've tested the sound, use a hair dryer to melt the heat-shrink until it has shrunk enough to hold the wires together for good. Your hybrid headphones are now done.

+ HACK IT: PILLOW MUSIC



Fig. I: Lay your soft inside fabric on the outside fabric rectangle and hem. Fig. J: Stitch both sides together, then fold the fabric in half. Fig. K: Make a slit in the

inside fabric where you want your headphone placed. Slide the headphone in and stitch around it to keep it in place. Fig. L: You're done and ready for grooving!

PLAN B: If you are bit more familiar with electronics, you could rework the wiring from scratch instead of trying to connect the existing sound wires. Open up both sides of your headset and unsolder the wires. Make sure you replace the cables with a wire that is soft and flexible enough. You'll need to get a bare mini jack to solder your wires to.

3. Make your pillow.

Cut the outside fabric into an 8"×11" rectangle. Add 1" on each side if you want to sew a hem. Cut the inside fabric slightly smaller so you'll be able to easily fold the layers together in 4. I cut mine 6½"×10". Stitch both sides together, then fold the fabric in half to make your bare pillow.

Using extra fabric, cut a small pocket to the size of your music player. The smaller the player, the less you have to be concerned about padding it. Stitch the small pocket together, then place the pocket on the bottom left side of the open pillow with the jack looking inward. Stitch or attach the pocket in place. Velcro will give you the flexibility to remove the pocket altogether and use it as a pod sock to go.

4. Embed your hybrid headphones.

Identify the location of your right headphone. Place

it in the center of the folded pillow in a place you'll be comfortable resting your head. On the inside fabric, make a slit about the size of the headphone right behind the location you previously selected. Slide your open-air headphone into the slit.

Loosely stitch around the headphone to keep it in place. Don't worry about making it tight — you might want to remove or change part of the headphones later on. Hand-stitch your original headphone foam cushion onto the exterior side of the pillow. It'll give you a visual cue as to where the music is coming from, and will add extra padding for your ear.

5. Put on the finishing touches.

Place some snaps or Velcro on each corner of the pillow to keep it closed. Choose a strap or snap to fold your pillow into fourths when you're not using it.

You're done! Turn your player on, slide it back in, and enjoy the music. Sweet groovy dreams.

Mouna Andraos is a research fellow at Eyebeam in New York City, where she plays with technology. Pillow Music is part of a series of experiments she's making with Sonali Sridhar on electronic crafts, online at electroniccrafts.org.

HACK IT



The Perfect Pair of Pants

Use reverse engineering to rebuild your favorite pair of pants again and again. BY TY NOWOTNY

In all my years on this planet, there's nothing I have come to appreciate quite so much as a good pair of pants. It seems like such a simple thing, but it really isn't. Owing to my boyish nature and mechanical endeavors, my pants are probably the most abused piece of clothing I own, more so even than my shoes.

My pants protect me from the sun, lacerations, and embarrassment; they function as luggage for all sorts of oddly shaped sharp objects; and the hips and legs are used as a hand cleaner from time to time. All this, and they have to fit well and look good, too.

Now, I'm not rich, so the closest I can come to shopping in boutiques and work-wear stores is sitting across the street quietly crushing the heads of their patrons between my fingers.

Materials

- » **Original perfectly fitting pants**
- » **Minwax Wood Hardener** or something similar in an acrylic
- » **Cardboard** or foamcore or plywood
- » **Tailor's chalk** or felt-tip pen
- » **Fabric** about 3–4 yards
- » **Needle and thread**
- » **Zipper** or buttons
- » **Sewing machine**

But one day I found them: that gem of a pair of pants. A heavenly light burst through the clerestory windows in the Goodwill dressing room as I tried them on. Durable, tight in all the right places, and ... forest-ranger green. Which is fine sometimes, but — let's face it — not always.

So rather than throw out the parts of my wardrobe that didn't match, I came up with another solution: reverse engineering. Since the pants were such a great fit, they needed to be cast in other colors and materials. Why look for another perfect pair? Here they were, ready to be hacked, sacrificed, and resurrected.

Last Step First

The heart of reverse engineering is starting from the manufacturer's last step and working backward toward the first step. Everything mass-produced is made following a set algorithm, from A to B to C, and the same is true of garments. Look closely to figure out which stitch was put down in what order.

Take Good Notes!

Owing to my experience with overhauling a burly carburetor several years ago, I also recommend either making detailed notes and drawings of how the different stitches are done, or taking detailed photos. This is the most important part of the entire project: taking good notes, just like they told us in school, will save your butt time and time again.

Speaking of butts, pay special attention to the pockets and zippers. There's often a lot of detail in there, and they really should function correctly. To wit: the zipper that keeps unzipping itself. When you finally get around to making some new pants a few months after you deconstruct the original pair, you'll thank yourself profusely for your keen foresight and fabulous notes.

Harden the Pant Parts

Once I had the pants in pieces, I used Minwax Wood Hardener to make them into stiff plates, which keeps them from unraveling as well as makes them easier to draw lines around.

Since I'm now a pants maker, I figure that slight modifications will be in order; the stiff panels provide not only a basic pattern for pants, but also a jumping-off point to move into swankier designs. There are a lot of different panels and lines involved in the design of a pair of pants, and changing the shape of any one of them has an effect on the entire fit and function of the pants. My pants are now a playground!



Q: Minwax Wood Hardener?!

A: My pants were made of cotton, which is basically wood (cellulose). However, wood hardener melts some plastics — and maybe nylon, too — and it's also got some nasty chemicals in it. You may be better off using an acrylic medium from the art store.

Make New Perfect Pants

To make your new pair of pants, you need a few yards of fabric; the exact amount depends on the width of the fabric.

1. Trace the pattern.

Lay the pieces down on the material and trace around them using tailor's chalk or a fine felt-tip pen. You may also want to note how far away from the edge the seam will be.

2. Cut out the pieces.

A handy tip: Cutting out each piece as you need it helps keep the chaos factor down, especially if you're working with several parts.

3. Sew pieces together.

Follow the steps or photos you made in reverse order (also known as reverse-reverse engineering ... or just engineering). It helps to have another similarly constructed pair of pants around for reference when you hit those inevitable snags.

Ty Nowotny is a professional textbook wrangler in Davis, Calif., where he is trying to learn how to make technology support humanity, and not the other way around.

Recently, I had fun spending a day with my 2-year-old niece, Lola. At first, a day with a toddler seemed daunting. I tried to remember what I did with my children when they were that age. It started to come back pretty quickly, the need to occupy their young hands and minds with tactile things. Then I remembered my old recipe for play dough that I used to make with my own children. I found it in the metal recipe box between paper maché and zucchini bread. You may already have all the ingredients, as they are commonplace.



You will need: 1 cup flour, ½ cup salt, 2 tablespoons cream of tartar, 1 cup water, 1 tablespoon vegetable oil, food coloring

1. Combine

Combine all the ingredients in a pot, except coloring.



2. Cook

Cook over low to medium heat for approximately 10 minutes, or until smooth. Stir while cooking.



3. Color

Add a few drops of food coloring after everything is mixed together well.



NOTE: To keep the play dough fresh after playing with it, store it in a zip-lock bag or airtight container.

The play dough turned out beautifully — it always does. Lola even helped put the ingredients together — a little more or less of anything hardly matters. We made an orange batch and a teal batch. One particularly nice quality of a fresh batch is how it's still warm in the hands. Lola must have spent at least two hours playing with her dough, rolling it out into shapes, and making balls and squares. Maybe next time we'll try cookie cutters!

Nancy Dougherty enjoys poetry and crafts, and lives in Sebastopol with Dale, publisher of CRAFT.





MACRAMÉ

By Sherri Haab

Accessorize your modern toys with this retro craft.

Macramé has come a long way since the 1970s when plant hangers were all the rage. I recall how excited I was when a class was offered at our local park. I was only 10 at the time, and I remember getting my ceiling tile, T-pins, and a big ball of jute to begin my first project. Soon after, I was making a hot pink plant hanger with big white wooden beads for my room.

Years after leaving the craft behind, who would have dreamed I'd be using those same knots to create a pouch for a high-tech device? It's fun to knot accessories and jewelry using the new fibers and cords available. »

BASICS »

TERMS

Sennit A row of consecutive knots that repeat to form a pattern.

Holding cord A cord, usually horizontal, used as a foundation to which working cords are tied.

Core cord A foundation, or filler cords, to which working cords are tied.

Working cords Knotting cords that are wrapped or tied around foundation cords.

KNOTS

Overhand knot Make a loop with the cord, bring the end of the cord through the loop, and pull tight.



Lark's head knot Used to attach to holding cord. Fold a cord in half. Bring loop under holding cord. Bring ends through loop, and pull snugly over holding cord.



Lark's head sennit Pass loop over core cord, then under and through core cord. Pull snug. For 2nd loop, bring cord under core cord, looping it over core and through. Always tie one over and the next under, following this pattern along the chain (or sennit).



Half knot is the first half of a square knot. Bring the left cord over the 2 center cords, like an L. Bring the right cord over the tail of the left cord, then under the 2 middle cords and up through the left loop as shown. Pull the knot tightly against the middle cords to secure.



A chain of half knots will form a spiral or twist.

Square knot (flat knot) Tie a 2nd half knot directly under the first. Start with the cord on the right, bringing it over the 2 center cords with the tail to the left. Bring the left cord over the tail of the right, under the center cords, and back up through the loop on the right.



Use 2 colors to practice.

GATHER »

MATERIALS

- » COTTON YARN, 4-PLY WORSTED WEIGHT
- » CORRUGATED CARDBOARD
- » BINDER CLIP
- » WOODEN BEADS
- » HEM SEALANT OR FABRIC GLUE
- » NEEDLE
- » THREAD
- » BUTTON
- » SOCK OR PIECE OF FELT TO LINE THE INSIDE OF THE POUCH

KNOTS USED

- » LARK'S HEAD KNOT
- » LARK'S HEAD SENNIT
- » SQUARE KNOT
- » ALTERNATING SQUARE KNOT PATTERN
- » HALF KNOT SPIRAL
- » OVERHAND KNOT

+ For more detailed descriptions of each knot, go to craftzine.com/03/101

START »

1. CUT THE STRANDS AND MAKE THE FOUNDATION

Cut 1 strand of yarn 36" long for the holding cord, to which all of the cords will be tied. Cut 28 strands of yarn, 60" long. Cut 1 additional strand 60" long and reserve for later.

To begin, wrap the holding cord (36" piece) horizontally to fit around the iPod, tying it in the center with a square knot. This forms a loop that will serve as the holding cord to which you will tie the knotting cords. Make sure the ends of the cord are equal in length; they will be used later to form the strap.

Remove the loop from the iPod and place it around a piece of cardboard. You'll use this piece of cardboard as a form to construct the pouch. (Cut the width of the cardboard so that the loop fits snugly around it, and cut the length a few inches longer than the iPod.) Pull the knot to one side and keep ends of the yarn up out of the way as you work.

Tie 28 strands to the holding cord, folding each in half and tying a lark's head knot to secure. The middle photo at right shows how to begin the knot by placing the loop under the holding cord.

Next, bring the ends of the cord through the loop and pull tight to complete the lark's head knot.



2. TIE THE FIRST ROW OF KNOTS

Arrange 14 strands on each side of the cardboard.

Starting with the 4 center cords on one side of the cardboard, tie a square knot. Tie square knots on both sides with 4 cords each, until you have 7 knots tied.

Tie the same 7 knots on the back side. This completes 1 row of knots all the way around the cardboard form. Add a binder clip to secure the holding cord to the top of the cardboard as you work.



Q: How can I keep the knots even and neat-looking?

A: Knotting is all about tension. Keep your holding cord taut, which makes it easier to tie your working cord neatly around it. It also helps to practice with string before beginning your project to get the hang of it.

3. TIE THE SECOND ROW OF KNOTS

For the 2nd row, begin a row of alternating square knots. To tie alternating square knots, start with 2 knots next to each other. Take 2 cords from one knot and 2 from one beside it, and tie a new square knot between them using the 4 cords. Repeat across the row, tying square knots with all the remaining cords in the same manner.

This row will leave you with 4 loose cords to tie a square knot on each edge of the cardboard (2 from the front, 2 from the back), to connect the knots all the way around the form. Shown in bottom left photo.




4. TIE THE THIRD ROW OF KNOTS AND ADD BEADS

Tie a 3rd row of alternating square knots all the way around the cardboard. Pick up the center 2 cords and slide a large wooden bead over both cords, sliding the bead up to the finished knots. Tie 1 square knot under the bead.

On each side of the center bead, tie a sennit of half knots to form a spiral pattern, using 4 cords for each side. This knot is similar to the square knot, but you simply keep tying the same cord first on the same side, which forms a spiral pattern. Tie the knots until each side equals the length of the center bead and knot.

With the 4 cords on each side of the spiral patterns, add a smaller bead to each side by tying 2 square knots above and below each bead, or enough knots to equal the length of the middle bead section. Repeat the beaded patterns on the back side of the cardboard and fill in the sides of the work with sennits of spiral half knot patterns formed from groups of 4 cords each.



 **HINT:** Use a pointed toothpick to aid in getting the ends of the cord through the bead if needed.

5. FINISH THE LENGTH OF THE POUCH

Finish the length with rows of alternating square knots; split the 4 cords under each bead into 2 cords on each side. Use these 2 cords paired with 2 cords from the spiral next to it to begin the alternating square knot pattern as shown.

Measure the length of the iPod as you go. Stop tying knots when the work is slightly longer than the iPod.



6. FORM THE BOTTOM AND SECURE THE KNOTS

Slip the work off the form, turn it inside out, and slide it back onto the cardboard. Form the bottom of the pouch by tying opposite strands from each side with square knots. Clip each cord about ½" from the knot.

Secure the knots by applying hem sealant or fabric glue. Let the knots dry. Turn the pouch right side out after the knots are dry. For a different look, instead of cutting and finishing the ends you can knot and leave them long for a funky beaded fringe.



Q: Why use hem sealant or glue on the bottom knots?

A: Hem sealant or clear glue helps to secure the knots and keeps the ends of cords from fraying.

7. FORM THE STRAP

Use the reserved 60" single strand of cord, fold it in half, and tie it over the loose ends of the holding cord with a lark's head knot. Tie a sennit of square knots to make a strap.

Finish by splitting the 4 strands into 2 pairs, with 2 on each side to form a buttonhole. Tie a sennit of lark's head knots on each side. Measure to fit over the button. Finish by tying an overhand knot with all 4 strands. Decorate the ends of the cords with beads, knotting under each to complete. Clip off the excess and finish the cord ends with hem sealant or glue.



8. MAKE THE LINING AND ADD THE BUTTON

To prevent the cord or beads from scratching the screen, make a lining for the pouch. This will also give the pouch stability and structure. I used the top of a sock, cut to fit the pouch. Stitch the cut end of the sock closed and slip the sock inside the pouch. Stitch the top of the sock to the inside of the pouch around the top. Or cut a piece of felt, and stitch to fit inside the pouch.

Sew a button to the side of the pouch for the strap. You're done!



FINISH

Sherri Haab writes and illustrates best-selling, award-winning how-to books and magazine articles. She is the author of several books, including *The Art of Metal Clay*, *Designer Style Jewelry*, *The Art of Resin Jewelry*, and *Beaded Macramé Jewelry* (Watson-Guption Publications). She is married to Dan, an electrical engineer, and has three children. Sherri now resides in Springville, Utah. sherrihaab.com

PLAY

光る泥だんご

hikaru dorodango

SHINY GLOBES OF MUD

Make the mysterious artifact
that's got Japanese schoolkids
crazy for dirt.

By Jason Arnold

Bruce Gardner is the artist who created the dorodango in this photograph. This article is based on a process he developed and documented on his website: dorodango.com.

MATERIALS

- » Dirt
- » Water
- » Buckets or containers for your dirt and mud
- » Screen or sifter if you do not have dirt of a fine particulate
- » Plastic bags
- » Soft cloth



Everyone enjoyed playing in the mud as a child, right? Well, that's what you get to do with *hikaru dorodango* ("shining mud ball" in Japanese). Except this time, you don't just wash the mud off and forget about it. Instead, you create something beautiful and unique. You also form a surprisingly strong attachment to a piece of artwork that you create from something so mundane.

Professor Fumio Kayo of the Kyoto University of Education has created an easy method that even children can follow. He used dorodango to study children's developmental psychology, and found that children would become attached to their mud and put tremendous effort into shaping and polishing their dorodango. The phenomenon was first made famous in Japan back in 2001. I hope you too will enjoy this wonderful pastime.

Jason Arnold works for O'Reilly Media and lives in Santa Rosa, Calif., with his wife, two daughters, and his dog. In his free time he enjoys making dorodango, doing various martial arts, gaming, and DSLR photography.

1. MAKE YOUR MUD

Take some dirt — any dirt will do for this first step. You may want to pick a certain kind of dirt for its texture or color; this creates a very different final product. Choose dirt with the least amount of rocks and twigs in it. Get your dirt, a bucket, and a little water. Mix them together until you create mud about the consistency of dough.

2. FORM YOUR CORE

Take a handful of mud and begin shaping it into a sphere. Jostle and roll the mud back and forth to bring water to the surface. Roll and gently shake your dorodango while shaping it. You need a smooth, round core to begin your dorodango. Shoot for 4" in diameter; larger makes it more difficult to manage. If there are any protrusions or depressions, fix them, or they will affect the final shape of your dorodango. I used adobe for my first dorodango and it formed a sphere very easily. Add more dirt as needed to help absorb some of the moisture. Your sphere should become sticky to the touch, like paste.

3. FORM YOUR FIRST LAYER

Take a handful of fine dirt and sprinkle it over the sphere's surface. Continue to shape your sphere as you rub fine dirt into the surface; this helps to pull moisture out of the top layer. While rubbing the dirt in, I use the curvature at the base of my thumb to brush off excess dust, rolling the ball with the left hand, shaping it with the right (Figure A on the next page). Don't rub so much that you remove the added dirt or top layer already there. Continue this process to dry out the surface.

Now it becomes harder to fix depressions and



protrusions. I accidentally hit my dorodango against my bucket, and my final sphere had a 1" line in the surface that I just couldn't get rid of.

Proceed to the next step once your sphere is dry and firm enough to retain its shape. If the surface begins to crack, you can add a bit of water to the surface to help smooth it back out.

4. CREATE YOUR DORODANGO SAUNA Put your dorodango in a plastic bag (Figure B). Lay it on a soft surface such as a folded towel. Leave your sphere in the plastic bag for about half an hour — enough time for moisture to condense on the surface of the sphere and the bag. This step draws out some of the moisture still in the sphere.

Remove the ball from the bag and repeat Step 3, drying out the surface of the ball again. Then replace it in the bag for another "sweat." Do this about ten times, until it feels right. Each time you repeat Steps 3 and 4, it takes longer for moisture to condense on the sphere's surface.

*** TIP:** Hasten Step 4 by using your refrigerator, but be careful not to over-chill — it could ruin your dorodango, turning the bottom of it back into mud. For the first few sweats in the fridge, 20–30 minutes is enough. After the third or fourth sweat you can up the time to 1–2 hours. If you need an extended break, bag your sphere and store it in a cool, dry area on a soft surface.

5. DUST YOUR DORODANGO For this step, you need a finer particulate of dirt. To see if your dirt is fine enough, pat it gently. If your hand has a fine layer of dust on it, you're good to go. If not, keep sifting to create finer dirt. Pat your dirt to get a fine layer of dust on your hand. Apply

this dust all over your sphere's surface. Use the thumb-and-index-finger technique used in Step 3 to remove excess dirt. Gently rub dust into the sphere's surface until it becomes dry.

The sphere's surface should now feel dry and dusty. Place it in a new plastic bag, so you don't get any excess water, and leave it for a longer sweat; try it in the fridge overnight.

Continue this process until you've removed all moisture from the sphere's surface. You can tell you've achieved this once dust no longer sticks to the sphere's surface. Afterward, place your sphere in a new bag for one final sweat.

6. MAKE IT SHINE Remove your sphere from the bag, add another layer of dust, and gently rub it into the surface to get rid of the moisture. I grabbed my bucket of fine dirt and watched a movie while rubbing more and more dust into the surface before polishing my dorodango for the first time.

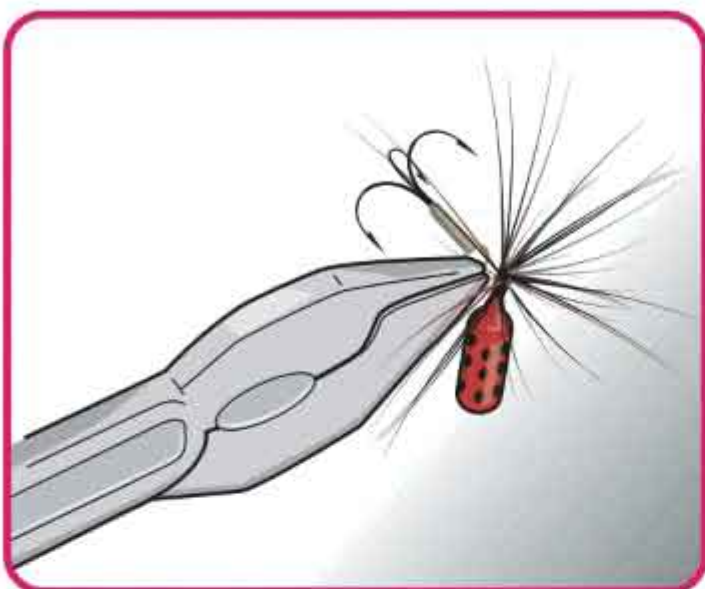
Now grab a nice soft cloth and proceed to very gently polish your sphere. If this creates scratches or marks on the surface, your sphere is still too wet. Repeat Step 5. If after polishing for 10–20 minutes it looks fine, you may polish with more force.

I had to polish my sphere for over an hour until it shone. But the next day, it lost some of its luster because it still had moisture that had surfaced overnight. I repeated this step and ended up with a beautiful hikaru dorodango (Figure C). And it has retained its luster. I am now addicted to making dorodango. Every chance I get, I teach friends and family how to make them (Figure D).

+ For more pictures of finished dorodango balls, please go to craftzine.com/03/play.

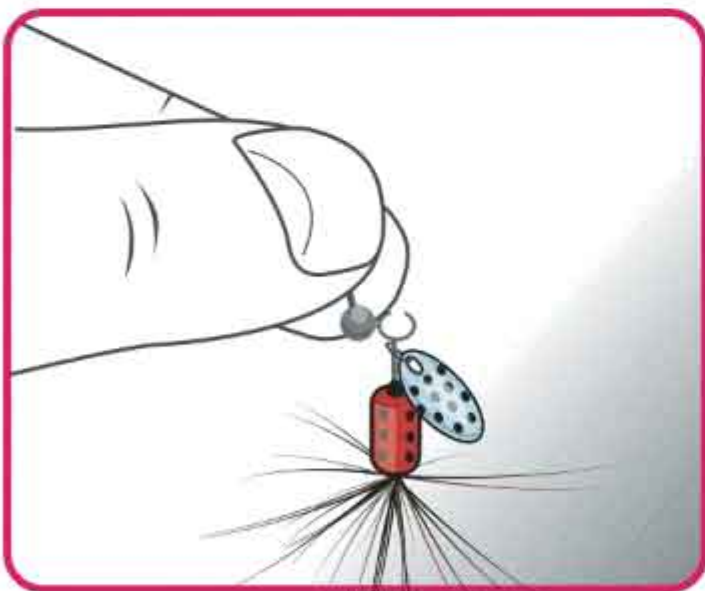
Looking for some punk-rock glam that shows off the creative crafter inside? Fishing lure earrings may be the perfect cure. Lots of inspiration can come from a tackle shop.

You will need: Spinner fishing lures (2), pair of ball-and-loop earring posts (or earwires), wire cutters, needlenose pliers



1. Remove the hook.

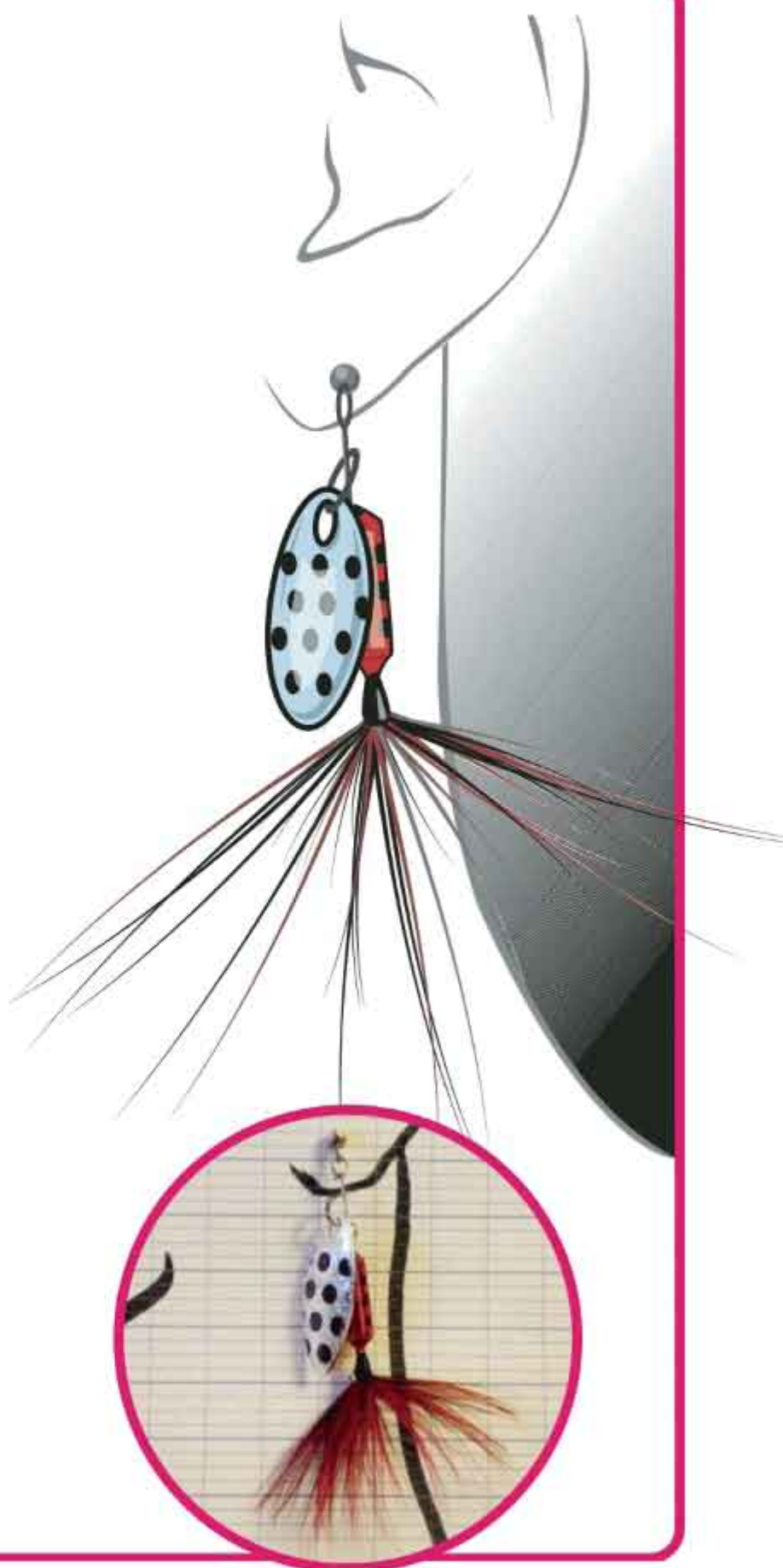
Carefully cut off the hook at its "eye" with the wire cutters. Watch out for those gnarly, three-pronged "trouble" hooks! Dump the hook.



2. Assemble.

Using your needlenose pliers, open the loop on the earring post. Slide the loop of the earring through the eye of the fishing lure, and close the loop. Add additional baubles (sinker, anyone?) to taste.

Wow. That was quick. Rinse and repeat.



BY NICK DRAGOTTA,
SAUL GRIFFITH,
& JOOST BONSEN.
THANKS ARWEN FOR THE
BEAUTIFUL POETRY!

1

Make some snips and some slits in a square.

Cut 4 slits $\frac{1}{4}$ "
from corners.

4"

4"

2"

2

Turn the tips to the center — don't tear!

3

Now with chopsticks and cork,
Make your flower stalk work;
Your bouquet is almost prepared.

4

The heads of the blossoms will spin;
The tack is the axle — it's pinned.

Make a dozen or more
(It won't be a chore),

And learn to harness the wind!



BAZAAR

CRAFTY GOODS WE ADORE. Edited by Natalie Zee Drieu

Superbuzzy

superbuzzy.com

If you can't make it to Japan, Superbuzzy is the next best thing for bringing the world of Japanese crafts to you. They have the latest Japanese craft imports — from fabrics, notions, and trims to Japanese craft books, magazines, and more. You'll find yourself surfing for hours as you try to narrow down your choices, which will be close to impossible. Especially irresistible is their wide selection of Japanese novelty fabrics, which run the gamut from cute and funny to deliciously stylish.

—NZD

Soak

\$16

soakwash.com

Soft and clean

It's always been a dilemma to figure out how to wash your handmade knit or delicate fabric projects. Worry no longer. Soak is a special wash made exclusively to clean your hand-knits, raw fibers, quilts, and even felting projects! You also don't have to worry about rinsing out fussy soap residue. I washed all my handmade scarves I've made over the years and not only do they feel clean, they smell great. Soak comes in four great scents: citrus, aquae, flora, and the new, limited-edition "a scent for celebration." —NZD



The Knit Lite and The Crochet Lite

\$16 and \$10

clover-usa.com/cat.php?k=59577

I like to watch TV and knit, but having all the lights on can be annoying to others in the house. The Knit Lite and The Crochet Lite have tiny, battery-operated LEDs built into knitting needles and crochet hooks to help light the way on your latest project.

You'll be able to craft in any dark or dimly lit place. It works so well that I hardly miss a stitch on my projects. The newest model, The Crochet Lite, is perfect for crocheters to see all their stitches on the hook more clearly, and the rubber thumb grip makes it easy to hold. —NZD



Clover Needle-Felting Tool and Mat

\$17 and \$18

clover-usa.com/cat.php?k=43874

This combo is a must-have for any avid needle felter. The multi-needle felting tool is covered by a piece of plastic to protect your fingers. It's a snap to simply "punch" the tool on the mat to turn your felt into art. The brush mat works great because the needles never get stuck in the bristles. Genius! —NZD



Clover Double-Sided Leather Thimble

\$14

craftzine.com/go/thimble

This is the best thimble I've ever had. No, it's not as pretty as the little enamel one my Gramma gave me, but it's a hundred times more comfortable — no more sweating! It fits like a glove (quite literally), with sturdy stitching and reinforcement where you'll need it. There's a great little metal disc at the fingertip with tiny dimples for pushing stubborn needles through thick fabric. I think it's officially for quilting, but I use it all the time for patching jeans, sewing on buttons, and any of the other myriad tasks that require a little extra punch.

—Arwen O'Reilly

Purple Cows Hot Laminator Kit

\$70

craftzine.com/go/laminate

I save recipes on cards and I always get some bits of food or water on them, so I end up having to recopy them. Laminating them with this hot laminator kit makes wiping off the cards a breeze. Use it for scrapbooking or for special photos you want to protect, or make your own laminated crafts such as luggage tags, signs, and more. Any crafter will find some use for this laminating kit, and its compact size makes it easy to store.

—NZD



Miss Woolly Worm Needlepoint Kit

\$12

misswoolly.etsy.com

This cross-stitch kit is just one of a few cute kits coming from Miss Woolly, created by Australian craft duo Eliza and Melinda. Everything you need comes with the kit, including the instructions and a display card, so you can immortalize your finished project. The kit is a perfect compact craft project to take traveling, or to give as a gift to the special crafter in your life.

—NZD



Origanimals

\$50

craftzine.com/go/origanimals

What do you get when you cross formal dining with a bit of whimsy? White linen snails, rabbits, peacocks, and bears, of course. The Origanimals kit, created by Diana Eng, includes four 20×20-inch fabric napkins, and instructions on how to fold these square linens into creatures that will perk up any luncheon, family picnic, or black tie affair. (See page 100 to learn how to make an Origanimal rabbit.) —Carla Sinclair



Finger Magic Origami Kits

\$13

fingermagic.com

Origami kits always intrigue me, but then after folding a few animals I wonder what it's all for. So when I discovered Finger Magic, I thought, *origami with a purpose!* Not only do the kits teach fresh origami like Small World-style elephants, urban jackets, polka-dot miniskirts, 3D tulips, and high heels (see "Origami Earrings," page 97), but the site also offers die-cut cardstock (\$7 for a set of 5, including envelopes) to which you can attach your paper gems to make stunning cards. Each kit offers three designs and 30 sheets of paper.

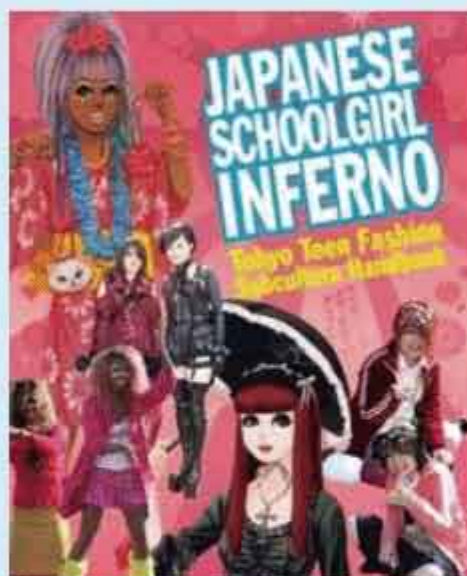
—CS



« The Cute Book

By Aranzi Aronzo, translated by Anne Ishii, ISBN: 978-1-932234-68-8 \$13
amazon.com

Aranzi Aronzo has come out with *The Cute Book*, which lets you in on their trade secrets. Learn how to make 19 of their mini Japanese felt "mascots," from the gangly, devilishly smiling "Bad Guy" to the big-headed mammal-esque "Lizard," to the adorable tiny kitties excerpted on page 53 of this issue. Each project comes with illustrated instructions that are simple, silly, and, er, cute! —CS



« Japanese Schoolgirl Inferno

By Patrick Macias and Izumi Evers, illustrated by Kazumi Nonaka
Chronicle Books, ISBN: 0-8118-5690-9 \$17
chroniclebooks.com

During a recent trip to Tokyo, I was thrilled to see the costumed teens of Shibuya and Harajuku living up their wonder years in fantastically varied fashions. This book, complete with an illustrated timeline and detailed descriptions of each style (and lifestyle), smartly chronicles this only-in-Japan phenomenon. It's a handy guide to extreme teen trends, and provides much-needed explanations for the packs of over-dressed Gothic Lolitas, costume-clad Decora girls, and ultra-glamorous Material Girls in their painfully pin-heeled pumps. —Daniel Carter

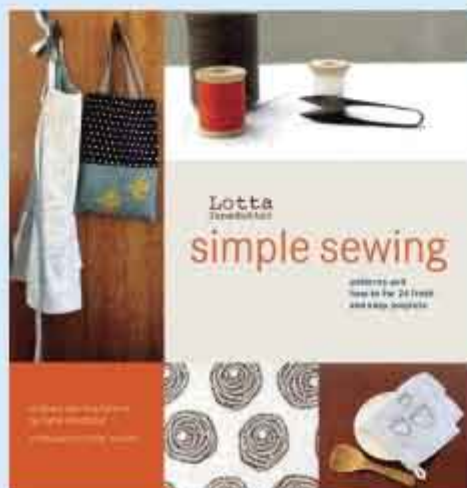


« Handmade Zakka Book Series

By mihox and H.H. \$11
amazon.co.jp

This series of Japanese craft books is a crafter's dream. They are small in size and all in Japanese, but you'll find that the photos and illustrations can help you make anything in these books. There are ten books total so far. (TIP: Can't read Japanese? On amazon.co.jp, click "In English" on the top nav bar — most content will be in English.)

—NZD



« Simple Sewing

By Lotta Jansdotter, ISBN: 0811852571 \$25
chroniclebooks.com

Textile designer Lotta Jansdotter brings her stylish design sensibilities to make sewing even easier in her new book, *Simple Sewing*. This book features 24 fresh projects perfect for you and your home. Make a cool wall-hanging magazine holder, or dress up your outfit with one of her many cute tote bag designs. Her illustrations add to the overall beauty of this inspirational and useful sewing book. —NZD



Kyoto Kimono Bundle of the Month

\$25/month in the U.S.; \$30/month elsewhere

kyotokimono.com/WhatsForSale/VarietyPackBundles.html

A bundle of vintage kimono fabric sent to your home each month sounds divine, and at \$25 for 10–15 yards, it really is. The Kyoto Kimono Bundle of the Month Club lets you specify your preference of color, fiber, pattern, and size of pieces, and you can change preferences at any time. Placemats, pieced quilts, and jewelry sprang to mind, but if your creativity needs help, there's also a section on patterns and kits to buy. Or for those of you with bigger imaginations, there are bolts of fabric and bales of kimonos.

—Shawn Connally

PingMag

Free, pingmag.jp

In their own words, *PingMag* is inspiration. And pure inspiration it is. This online mag out of Tokyo pays homage to all things design in an in-depth and passionate way. These peeps care about art. From interviews with graffiti artists in Iran to roundups of unusual USB objects to photography of Japanese generations, it's a veritable candy dish for the mind. Word.

—Goli Mohammadi



Poika Candle Light

Made by Bandai for Rainbow Spice

Try ebay.com \$10, plus up to \$15 shipping from Asia

This little toy is one of the most amusing objects my girlfriend and I found during shopping marathons at our favorite Tokyo stores, including Tokyu Hands, Parco 3, Loft, and Kiddyland. We were quickly charmed by Poika's classic Japanese cuteness factor. Her little orange head flickers gently like a candle flame (a *cute* flame), with a wide, calmly expressionless face perched atop a tiny body that twirls out of a hiding place in the top of the candle base. Once she's lit up, blow gently on her flaming hair and she twirls back into her hole, waiting for a noise or a bit of darkness to trigger her back into flickering action again.

—DC



Pyramid Power

In the 1930s and 1940s, home electronic entertainment was mostly limited to listening to the radio. Instead of playing video games, surfing the web, or watching TV as many do today, our grandparents amused themselves in the evenings by reading, crafting, pursuing hobbies, and playing games and puzzles.

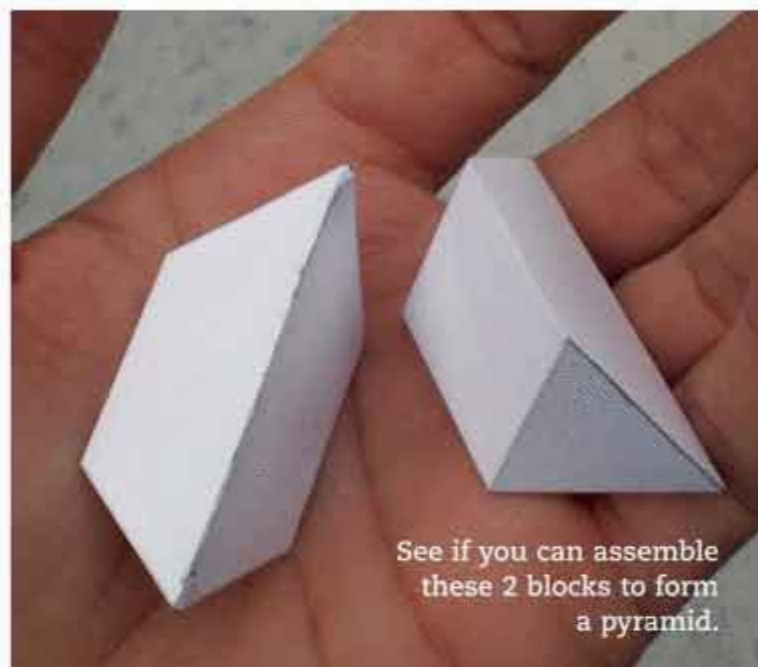
The Giant Home Workshop Manual, published in 1941, offered a variety of games and toys that people could build in their home workshops, including a ping-pong table, a pocket chess set with thumbtacks for pieces, a Rock'em Sock'em Robots-esque boxing game made from dowels, and a backyard aerial glide (much like MAKE magazine's backyard zip line: makezine.com/05/zipline).

The simplest toy project in this book is also one of the most fun. It's a wooden puzzle consisting of two identical prism-shaped pieces. The challenge is to put them together to form a three-sided pyramid.

The book claims the puzzle is "more difficult than it looks, and likely to confound some self-styled experts." After testing out the one I made on various family members, I agree.

The book calls for a planer to shape blocks of wood. I don't have a planer, but I have a computer and a printer, so I drew a cut-and-fold template using Adobe Illustrator, printed it out, and glued together the two paper blocks. (You can download the PDF template, which includes assembly instructions, at craftzine.com/03/oldschool.)

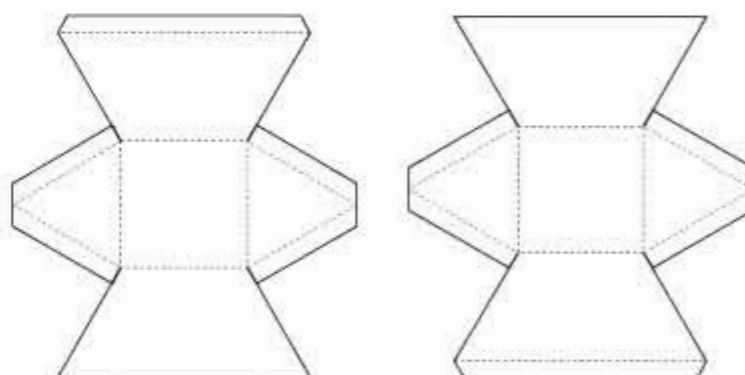
If, after building the puzzle, you find yourself stumped, ask some friends to try to solve it. It's a win-win situation: you'll either learn how to do it, or end up feeling good knowing that they aren't any smarter than you. ✕



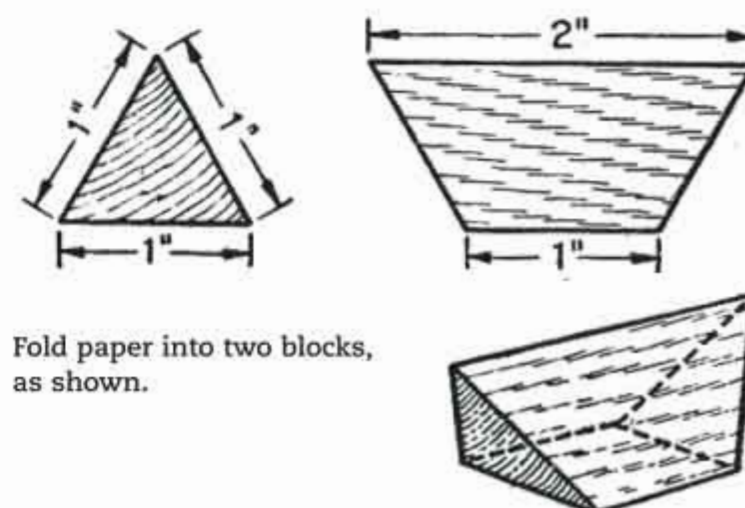
Two-Piece Pyramid Block Puzzle

Folds are shown as dashed lines and cuts are solid. The tabs can be glued (I used a glue stick). The blocks look nicer if you insert the tabs inside the blocks, rather than glue them to the outside surfaces.

Fold pieces to resemble the blocks shown at bottom. The object is to place the pieces together to make a three-sided pyramid.



Print on a piece of paper and then cut, fold, and glue.



Fold paper into two blocks, as shown.



Pop Art

Don't keep your artistic inclinations bottled up — use plastic soda bottles to express your crafty self.

Soda. Pop. Coke. Whatever you call this sweet, fizzy nectar, recycling bins are overflowing with its containers. Have you ever picked one up and studied it?

Look at all the glorious curves, the shades of clear and green. These mass-produced vessels can have much more value than the nickel and dime deposits you get in some states. Plastic bottles can last for hundreds of years. That durability, paired with our easy project ideas, will help you craft long-lasting household objects.

We'll show you how to convert these plastic pieces into soap dishes, wrist cuffs, and more. When you're ready for even more DIY plastic recycling projects, be sure to check out the *Plastic Pizzazz* book (replayground.com).

POP QUIZ

Wondering how the soda bottle evolved? Soda water was first bottled in glass and sold in the 1830s. Soda makers could produce only about 1,500 bottles a day, and the glass containers were made by hand.

Later that century, sweet treats such as ice-cream soda, root beer, and cola-flavored drinks were invented, creating more of a demand for these bubbly beverages. By the early 1900s, new bottling machines made the process more automatic, but still used glass bottles.

The creation of polyethylene terephthalate (PET) in the 1970s gave shape to a lighter, cheaper soda bottle. It didn't take long for these to catch on. In fact, Americans now consume more than 20 billion bottles of soda every year! That's about 2.5 million bottles every hour.

An estimated one in four PET bottles makes it from consumers' mouths to a recycling facility. Recycled PET can be made into things like pillow stuffing, carpet backing, and fleece. Warm and fuzzy fleece can be made from used soda bottles?

That's right. Polyester, an oil-based product, can be made from recycled soda bottles, another oil-based product. What happens to the other three out of four bottles that don't get recycled? Help spread the word on how to turn empties into works of art.

START TRANSFORMING

Gather your clean and empty bottles. Not a soda drinker? Ask a neighbor for a few or borrow some bottles from your cubicle-mate's Mountain Dew tower. Chances are he won't notice.

On the next pages we offer basic instructions to get your creative, carbonated juices flowing. Feel free to add your own artistic touch, and make up your own bubbly projects. Then share them with us and other CRAFT readers at forums.craftzine.com.

Materials

- » **Plastic soda bottles, 20oz or 2-liter**
- » **Thumbtack**
- » **Scissors**
- » **Ruler**
- » **Nonpermanent marker**
- » **Optional:** Permanent markers, paper punch, ribbon, tape or glue, electrical tape, pictures

Depending on the project, you'll need:

- » **For the Trinket Dish** Use the bottom 2½" of a 20-ounce bottle.
- » **For the Soap Dish** You'll need the bottom 3" of a 2-liter bottle.
- » **For the Photo Cuff** Use 1½"×6½" bands from the center of two 20-ounce bottles.
- » **For the Vase** Cut the top 2" off a 20-ounce bottle.



Bottle Manipulation

- 1.** Mark your bottle. Start with a clean, dry bottle. Using a nonpermanent marker, mark the areas of the bottle you'd like to use. It helps to cut extra, then trim the bottle when you're done.
- 2.** Poke a hole. Make a hole in the bottle with a tack, outside the area you'd like to keep.
- 3.** Cut and craft. Take your scissors and push them into the bottle through the hole you just made. Cut around your bottle, separating the top from the bottom where you marked your guideline.
- 4.** Decorate. To decorate your plastic treasures, use permanent markers, stickers, ribbon, and anything else you can get your hands on.

Trinket Dish

- a.** Punch holes around the top of your container, about $\frac{1}{2}$ " apart.
- b.** Take two 16" pieces of ribbon and weave them in and out of the holes. End with a bow.

Soap Dish

- a.** To cut a nice wavy line, take your nonpermanent marker and make a line around your bottle. Take your hole punch and punch holes at the points where the wavy line is lowest.
- b.** Next, take your scissors and follow the wavy line, cutting to the places where you punched holes.
- c.** Decorate — following the wavy curve along the top looks great.



These mass-produced vessels can have much more value than the nickel and dime deposits you get in some states.

Vase

- a. Cut off the top 2" of your bottle.
- b. Decorate.

Photo Cuff

- a. Cut 2 flat bands from 20-oz bottles to $1\frac{1}{2}" \times 6\frac{1}{2}"$.
- b. Tape one plastic band to the table with the curved side facing down.
- c. Cut out five $1" \times 1"$ squares from photos, magazines, or even your favorite fabric. Tape or glue them to the band, spacing them about $\frac{1}{4}"$ apart. You can decorate your band with permanent markers.
- d. Place your second band on top of the first, sandwiching the picture squares into the center.
- e. With clear tape, tape across the top of the plastic band, with half the tape hanging over. Hold both plastic bands together and fold the tape over to the other side. It helps to have a friend hold the plastic bands while you fold the tape over. Then, use another piece of tape, and tape the other side.
- f. Take a piece of colorful tape, like electrical tape, and tape over the clear tape.
- g. Take your scissors and round the corners.



Now that you know how to make your own pop art masterpieces, get recycling and start crafting!

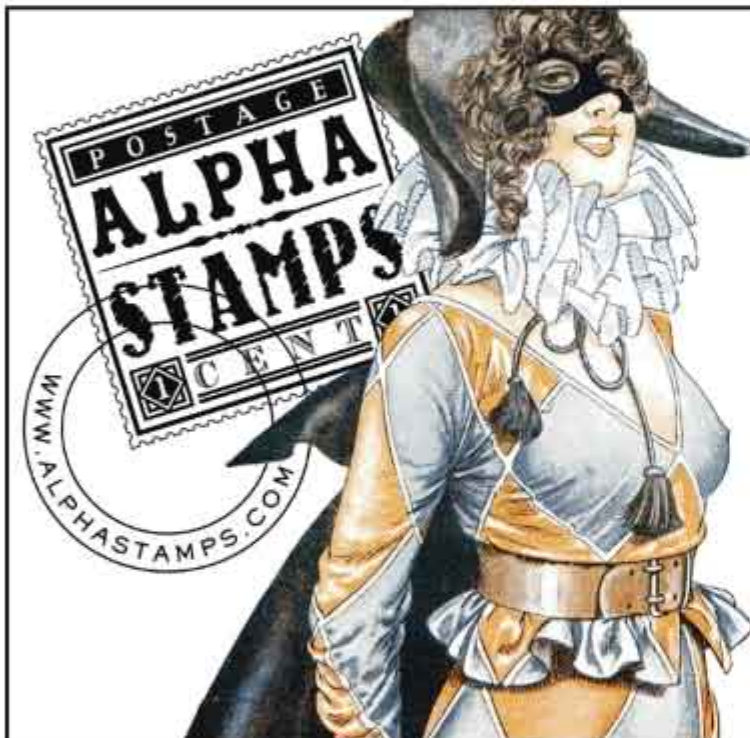


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Etsy seller: **Apak**

We are a husband and wife collaborative art group who hide out like hermits in a secret cabin on the outskirts of Portland, Oregon U.S.A. with our pup Ocho. When we combine forces we are able to travel to other dimensions, beyond time and space to bring back images from our travels for your viewing pleasure.



The items above were selected from the over **400,000 handmade goods** for sale on Etsy. Find any of the items above for sale, each in their own shops. Go to: [shopname.etsy.com](#)

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Etsy seller: [Inaluxe](#)

I like giving themes to clothing, I like giving them titles, and importance. Rather than just calling it a "shirt" there is the potential for clothes to really be art, and/or communicate something other than "necessity."



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Chair Gone Wild

While browsing through craftster.org, we were blown away by this amazing Zebra Chair, made over by Brianna Karl, a sophomore at Colorado State University. Student by day, hookah bar hostess by night, Karl collects vinyl chairs in her spare time. She picked this one up for \$15 (one of her pricier purchases), and, obsessed with zebra prints, decided to give it a wilder image.

"I had to tape around the vinyl, paint a white base (like five times), then paint each little stripe by

hand, no stencils," she says. The stripes alone took her ten hours. Although Karl sews lots of clothes and bags, this was her first furniture project. "It doesn't look difficult, but it really is."

Maybe, but that's not stopping Karl from future makeovers. She just found a salon-style hair-drying chair in the garbage, and has plans to turn the top part into a monster or alien "eating the sitter's head."

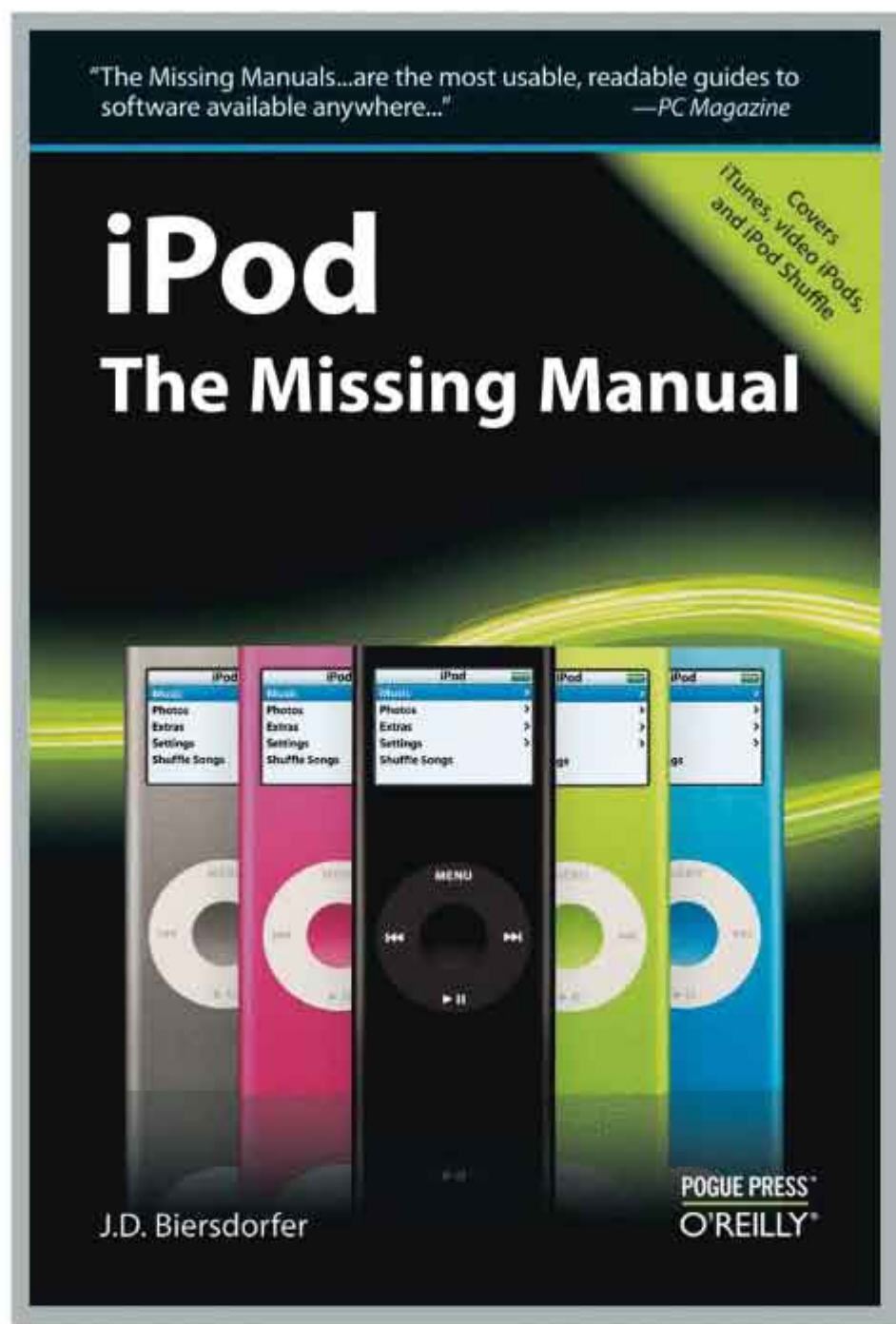
Yummy!

—Carla Sinclair



Photography by Todd Nakashima

Empower Your iPod.



With the new iPods, Apple has given us the world's smallest entertainment center. Sleek, powerful and somewhat addictive, these little gems can do far more than play music. To make the most of your iPod's capabilities, pick up a copy of the new *iPod: The Missing Manual*. This new edition thoroughly covers the redesigned iPod Nanos, the video iPod, the tiny Shuffle and the overhauled iTunes 7. Each page sports easy-to-follow color graphics, crystal-clear explanations, and guidance on the most powerful and useful things your iPod can do.

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